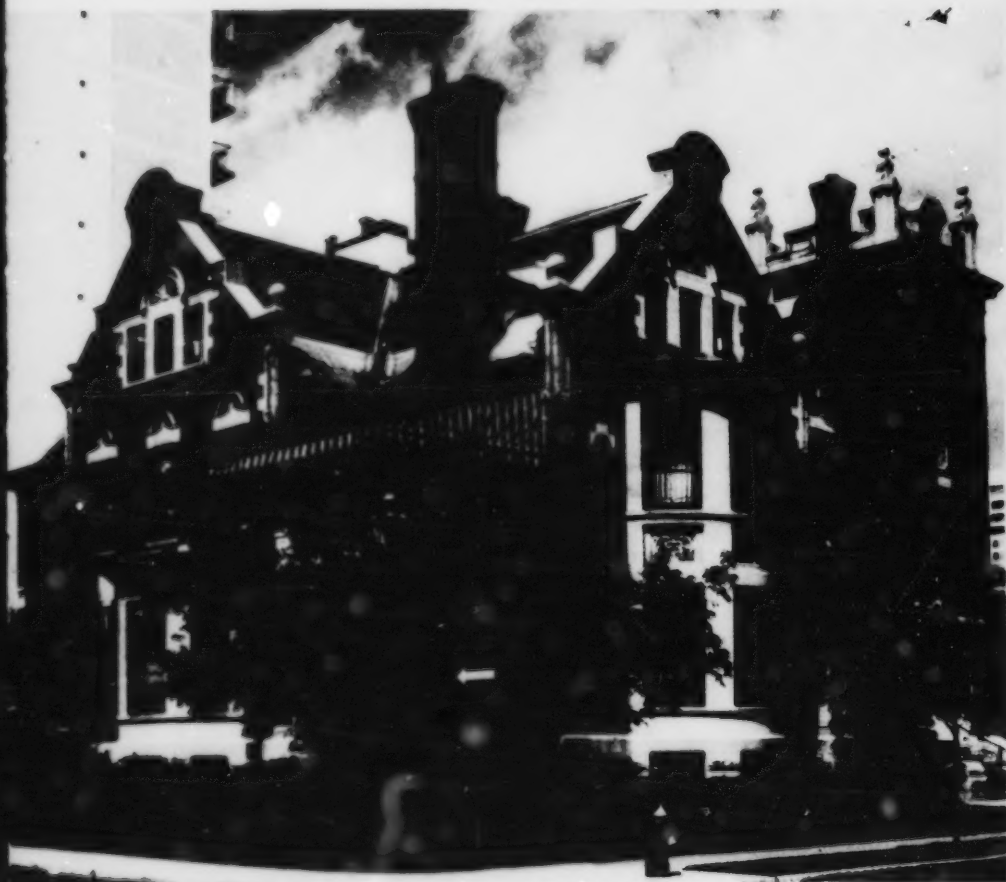


THE QUEEN ANNE REVIVAL STYLE

IN CANADIAN ARCHITECTURE



LESLIE MAITLAND



Environnement
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**THE QUEEN ANNE REVIVAL STYLE
IN CANADIAN ARCHITECTURE**

Leslie Maitland

Studies in Archaeology, Architecture and History

**National Historic Parks and Sites
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PREFACE

This study on the Queen Anne Revival style is one of a series of publications on architecture produced by the Architectural History Division, formerly the Canadian Inventory of Historic Building, of the Parks Service, Environment Canada. The CIHB was begun in 1970 to record a broad selection of buildings erected across Canada before 1914. Structures were photographed, and descriptions of their use, materials, construction and decorative features were recorded onto a computer program for future retrieval in research projects. To date approximately 200 000 buildings have been recorded, and considerable material has been compiled in the form of research notes and interior studies on many of the structures. The primary purpose of the inventory was to allow research staff at Parks to assess competently the relative importance of structures submitted to the Historic Sites and Monuments Board of Canada for its consideration. The growing interest over the last two decades in heritage matters, particularly in historic buildings, has led the Board to consider broad groupings of buildings, such as stylistic movements or functional types. To date, studies on the Second Empire, the Gothic Revival, Palladianism, Neoclassicism and the Picturesque Movement have been published. Among the functional studies are reports on court houses, town halls and schools. Due to the growing need for information amongst restoration architects and engineers, studies on construction techniques and materials are also being pursued.

In order to assemble a selection of buildings in the Queen Anne Revival, a computer pull was designed to call out characteristics of the style: towers, shaped gables, terracotta panelling, Venetian, Tudor, bay and oriel windows, and the like. From these, a manual selection was made. Based upon the photographic survey provided by the inventory, patterns of regional development and changes within the time period were established.

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Research into primary and secondary sources supplemented the raw material of the inventory. Published contemporary sources included *Canadian Architect and Builder*, *Construction*, city directories, newspapers, journals, local guide books and promotional literature. Examined also were unpublished materials in the form of plans and drawings, maps, insurance atlases, notarial files, photo collections, diaries, day books and letters, at the National Archives of Canada, the Public Archives of Nova Scotia, the New Brunswick Museum, the Archives Nationales du Québec à Québec, les Archives de la ville de Québec, the Inventaire des biens culturels, Ministère des Affaires culturelles, the McCord Museum, the Archives of the Canadian Pacific Railway, the McGill University Archives, the Blackader Library, the Ottawa City Archives, the Toronto City Archives, the Metropolitan Toronto Library Board, the Thomas Fisher Rare Book Room, the Academy of Medicine Library, the City of Vancouver Archives, the Vancouver Public Library, and the British Columbia Archives.

A slide program on the Queen Anne Revival Style produced by the Canadian Inventory of Historic Building in collaboration with the National Film Board is also available.

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All illustrations and photos are by the Canadian Inventory of Historic Building (CIHB), Environment Canada or by the Heritage Recording Services (formerly of Environment Canada and now with Public Works), unless otherwise stated.



INTRODUCTION

Canada has inherited a delightful body of architecture in its Queen Anne Revival style buildings. The style is colourful, cheerful, comfortable, undogmatic, dedicated to charm and homely pleasures, with few philosophical pretensions beyond an admirable desire to accommodate itself well to the climates, materials, terrains and tastes of the country. In the service of such broad goals was a clearly definable set of rules governing composition, use of materials, choice of motifs, and internal planning and decoration. Beauty and charm, after all, are not accidental.

The Queen Anne Revival style appeared in Canada in the late 1870s, blossomed during the 1880s, 1890s, and the first decade of the new century, and was cut off finally by the First World War. The style was based upon a renewed interest in late medieval, early Renaissance architecture in Britain of the 16th and 17th centuries. While the revival of this school of architecture formed the basis of the new style in Britain and in Canada, Canadian architects were also influenced by adaptations of the style made by the Americans, notably the translation of the style into wood construction.

To outline the principles of the Queen Anne Revival style, let us look at a couple of its buildings. Both the Booth Residence in Ottawa (1909; Fig. 1 and on the cover) and the Hammond Residence in Sackville, N.S. (1899; Fig. 2), submit to the common principles of picturesque composition. They are asymmetrical buildings, with a variety of projecting features such as towers, bays, porches, wings, sunrooms, and verandahs that serve to break up the wall surfaces into pleasing masses, taking on new character throughout the course of the day as the sun shifts across their façades. The roofline of the Booth house has intersecting ridges, shaped gables, dormers, a ribbed chimney stack, and a square tower surmounted by sculpted motifs. The Hammond Residence roofline is slightly calmer, but still delightfully picturesque, its gambrel roof adorned with dormers,

gables, and a conical roof for the corner tower. On both buildings, the eye wanders restlessly from feature to feature, attracted here by a sunlit wall, there by a shady recess, finding one vertical balanced by another horizontal to form an harmonious whole. The façades are busily yet thoughtfully planned.

Naturally colourful and textural materials are used to enrich the wall surfaces, to pick out features, and to underline certain elements of the composition. The brick of the Booth Residence is a loamy, sensuous red; it is a close-grained, dense, pressed brick set in pencil-fine joints tinted to match. On its own the brick is sufficiently colourful and earthy; but in combination with precisely carved stone work, it sets up an elegant play of light and dark; and together brick and stone are wonderfully expressive of the building's structure, and convey its air of permanence and comfort well. On the Hammond Residence, textured stone makes up the base storey, gritty and rough, so that we can imagine its feel even from a photograph. The shingles of the gambrel roof flow down the sides of the house, adding a less aggressive but marked textural quality to the upper storey. Both stone and shingle are coarse foils to the smooth, white, razor-fine woodwork of the porch, verandah and window frames. Where elegance is the keynote of the Booth Residence, rustic charm pervades the Hammond house.

The historical motifs of both buildings come from 16th- and 17th-century England. In this era, Renaissance architecture came to England, filtered through the architecture of the Lowlands (present day Holland and Belgium), and met the still-flourishing traditions of the later Middle Ages. Buildings of 16th- and 17th-century England often combined elements from the classical and the Gothic, and with attractive results; so also do their Queen Anne Revival imitators. Classical features, such as the shaped gable, columned porch, oval, Venetian and sash windows, harmonize surprisingly well with certain medieval features, notably towers, ribbed chimney stacks, bay and oriel windows, steep roofs, and patterned brickwork. Such historically disparate features work well together, thanks to the governing principles of picturesque design.

At the core of the Queen Anne Revival building is a thoughtful and effective approach to internal planning (Fig. 3). Upon entering a house, the visitor passes through a vestibule into a central hall. Broad and long, this room is inspired by the Jacobean Great Hall¹ of the later Middle Ages. It is the central circulatory space of the house, since it is into this area that the principal rooms of the ground floor have access. Here is located a handsomely carved, broad flight of stairs, angling by many

flights and landings to the upper floors of the house. The nuclear stair hall of the Queen Anne Revival house is a room in its own right, with its own seating, usually a cozy, built-in inglenook beside a great, roaring fireplace. Around and about the room are warm, dark wooden panelling, perhaps a stained glass window on the landing of the stairs, some colourful spots of tiling on the fireplace embrasure; and some of the homeowner's most treasured possessions are on the mantel shelves. The stair hall plan of the Queen Anne Revival house provides a disciplined core for the rambling designs of the style, while setting the stage for a comfortable and tastefully luxurious lifestyle.

Elegant and comfortable, the Queen Anne Revival style came into almost full-blown popularity in the early 1880s. It found adherents all across the country particularly in domestic building, which was the true theatre of its talents. Nevertheless, the style had much to offer to other branches of late 19th-century design, especially to recreational architecture, institutional building and — to a lesser extent — commercial and apartment building. The First World War effectively cut off construction of all varieties, and after peace returned tastes had sufficiently changed to make the Queen Anne Revival no longer desirable.

What follows is an overview of the style's origins in Great Britain and its American interpretation. In examining the style in Canada, I begin with the efforts made by Canadian architects to adapt it to a new and often difficult habitat. The preponderant number of domestic examples reflects the popularity of the style for residential construction; however, I also examine its influence on institutions, resort buildings, apartments and commercial constructions.



I. ORIGINS OF THE QUEEN ANNE REVIVAL STYLE

The story of the Queen Anne Revival style begins in Britain in the 1860s, amongst the industrious and prosperous middle classes who were to be its patrons.¹ Richard Norman Shaw was the chief initiator of the Queen Anne Revival and, through his many excellent buildings, its chief propagandist. Shaw apprenticed from 1858 to 1862 to George Edmund Street (1824-81), author of the Royal Courts of Justice (1874-82; Fig. 4), and one of the great High Victorian Gothic architects of the day.² Under him Shaw had proved himself an adept designer in all aspects of the Gothic Revival style.³ Shaw had also completed a sketching tour of historical buildings on the continent — an exercise that was almost mandatory in an age of period revival styles — and produced a book of sketches such as customarily ensued from such a trip entitled *Architectural Sketches from the Continent* (1858). Flipping through this volume (Fig. 5) gives us little hint of the fecund mind that was to show itself in later practice: here are the usual medieval cathedrals and castles, not rendered with any particular vigor or panache. But looking more closely we see illustrated, amongst the grand monuments of European architecture, the brick and timber vernacular buildings that give a place its character and flavour revealing Shaw's eye for small scale, locale, and the environment of daily life.

When Shaw settled down to his own practice, his contemporaries were startled to see appear from the drafting table of G.E. Street's protégé an architecture that seemed un-Gothic and unmonumental. It was an impure mixture of historical sources, executed on a retiring, domestic scale, in homely red brick and timber.⁴ Although Shaw's design was firmly rooted in his Gothic Revival training, it quickly expanded in scope to include other design trends current at mid-century.

As one of Street's draughtsman, Shaw was exposed to current ideas in Gothic Revival design which he absorbed into his own work, albeit

selectively. To the Gothicists of mid-century, there was one "right" style for modern Christian Britain. Gothic was "right" morally, in that it was the architectural manifestation of the Christian religion; it was "right" culturally for Britain because it was an indigenous style, plagiarized — so claimed some — by continental copyists. The pointed windows and vaults taken from medieval Britain's great religious monuments, the cathedrals, abbeys and parish churches, soared heavenwards in the bulk of Victorian constructions where, it was thought, they had a spiritually elevating effect upon all who saw them. As Gothic architecture made stone defy the laws of gravity, so Christianity made the soul defy the laws of human nature. The sentiment, of course, was entirely Victorian, and so was the architecture despite its claims to historical purity.

Gothic Revival design principles in the second half of the 19th century were best articulated by theorist and writer John Ruskin (1819-1900). He inspired a love of colour and texture through variously coloured and textured building stones, inlaid encaustic tiles, stained glass windows, and roofing slates laid in decorative patterns of red, green, and black. Ruskin strengthened the Victorian taste for picturesque design by encouraging the use of the spikey Gothic skyline, and its protuberances of buttresses and towers for their pictorial qualities.⁵ In his own work, Shaw rejected pointed windows, buttresses and vaults, and the idea that the Gothic Revival was the one true style. But he did share with Ruskin and Street a taste for colourful and rich materials, and an appreciation of picturesque composition created by projecting wings, asymmetry and an irregular skyline. From the Gothic Revival the particular features he chose were Tudor windows, bay and oriel windows, shaped gables, steep roofs, patterned brickwork, and ribbed chimney stacks. Shaw turned to the secular architecture of the late Middle Ages as a jumping off point for his own designs, recognizing that medieval religious buildings were inappropriate models for the domestic design that constituted the bulk of his commissions. Chosen was the era when the subsiding Middle Ages encountered the incoming Renaissance, filtered into Britain through the Lowlands, and the France of Francis I;⁶ medieval colour, texture, liveliness and picturesqueness met the cool discipline of the Renaissance (Fig. 6). It is difficult to imagine two styles more antithetical in design and temperament, more difficult still to imagine them meshed into single designs; yet they were, and successfully too. Classicism lent to these buildings symmetrical elevations, regular fenestration, generally lower, more horizontal proportions, and some classical details such as rudimentary orders and pediments, especially the scrolled and stepped pediments of the Lowlands. To this were added long banks of windows clustered

together, so typical of Tudor architecture. The whole was executed in native red brick, not stone, the Renaissance material. Out of this confection Shaw pulled much that was colourful and lively, yet dignified. He chose red brick, banked windows, Flemish stepped and scrolled pediments. But he decided upon the asymmetry and irregularity of Gothic elevations to guide the overall composition, while appending to them classical details, pediments, orders, and Venetian windows.

Shaw owed his taste for the vernacular idiom of late medieval Britain to the generation of architects whose careers slightly preceded his own. Philip Webb (1831-1915)⁷ and William Butterfield (1814-1900) had applied asymmetry, ground-hugging proportions, high rooflines, and broad, unadorned surfaces to their rural homes and parsonages in a manner strongly suggestive of the forms of traditional design,⁸ composing thereby a formula appropriate to rural England (Fig. 7). Their buildings were ahistorical, rather dry and ascetic, yet possessing qualities of rustic comfort and rightness to setting that Shaw sought in his own buildings. From them Shaw drew a respect for craftsmanship and for rural life,⁹ attitudes that touched a nostalgic vein among those who mourned what they saw as the retreat of traditional English life before the advance of industrialization and urbanization.

The literary apologist of the Queen Anne Revival, John James Stevenson (1831-1908), brought into focus these disparate tastes for the indigenous, for 17th-century motifs, and for Gothic Revival colour and design, by promoting the Queen Anne (in fact the entire Stuart and Tudor era) as the era of Britain's national style. He considered the fusion of Gothic and Renaissance as a characteristically English response, made possible by the style's naturalization at the builder's level. "Whatever may be thought of its [Queen Anne's] merits," wrote Stevenson, "it has claim, I think, to be called a true and national style. It is a builder's, not an architect's style, the product of traditions naturally developing themselves."¹⁰ From the classical architecture, workmen drew freely on mouldings and orders, re-interpreting them as they chose, unfettered by academic rule. From the Gothic came freedom of massing, and freedom of window placement and size, getting "the sense of continuous wall surface characteristic of [the] Gothic."¹¹ The workman's acceptance was its stamp of approval, its justification in the English context; his choice of materials was the language of brick construction that was the native vernacular. "At the end of the seventeenth century brick had become the common building material of the country, and Classic forms and mouldings the vernacular of workmen, who, following apparently their own instincts, formed the style, ..." ¹² From the discipline of brick flowed the

decorative possibilities of the medium, in which "the shaping of gables in various curves, ... is a simple and natural and consequently cheap mode of producing an effect in brick."¹³ Cut and moulded brick served as a direct translation of classical stone mouldings to the native material.

Most English of all was the medieval Great Hall,¹⁴ at the core of the Queen Anne Revival era building, revived largely for its emotive associations with a lifestyle which had long since passed into English history. Here was the setting of the famous baronial feasts, so symbolic of the wealth of the land. Here workmen of the country were received by their benevolent, titled betters, in a settled social order where "the rich man in his castle" might generously choose to receive "the poor man at his gate" in the Hall instead. Here the great oaks of England burned in cavernous fireplaces. As the setting of much of the nation's history, the Great Hall deserved once again to serve as the stage of life's dramas.

From this foundation came the architecture of the Queen Anne Revival, various, eclectic, and immediately successful. One of the most visible, and hence influential, of the early buildings is Shaw's Lowther Lodge (1872-75; Fig. 8), on Kensington Gore in London. It presents many elements of the style. Here are the asymmetrical elevation, and the high, irregular roofline supported by deep eaves, punctuated by gables, dormers, pediments and prominent, ribbed chimney stacks. The wall surface is opened up by tall, Tudor-style windows composed of small, leaded panes, and the bond courses of rich red brick are varied by panels of brick laid in decorative patterns of herringbone and diaper. In the gables and around the doors are panels of terracotta, moulded and sculpted in floral motifs. Not seen on this particular building but equally typical of Shaw's work are a great variety of window types, including bay, oriel and Venetian windows. He was also fond of accents of half-timbering used for overhanging storeys, sometimes over an ashlar lower storey, and the patterns of dark wood and white stucco give relief to the red brick surface.

Behind an ostensibly unorganized exterior is a plan which, although altered from building to building to suit the site and the inhabitants' tastes, remains tightly disciplined. The core of the plan is a large central hall, in Lowther Lodge the room that is front and centre in the main block. A revival of the Jacobean Great Hall, this hall is, like its predecessor, two storeys, warmed by a large fireplace, with commodious, wooden stairs adjacent and most of the principal rooms attached. The room serves as the first reception room, and makes the initial impression upon the visitor. Besides its function as a reception area, it serves as the heart of

the building's circulatory system, giving access to the other rooms and other floors of the house.

Clustered around it on all levels are a multiplicity of rooms, greatly specialized in function: formal dining and reception rooms, family retiring rooms, rooms for billiards and smoking, library and nursery, not to mention a substantial complex for the domestic staff.¹⁵ Each room has its individual size and shape, although bay windows are a common feature, each giving a pleasant prospect onto the garden.¹⁶ Fireplaces were built in nearly every room, which in the days of improving central heating were less and less necessary,¹⁷ yet were increasingly assuming a symbolic role. The fireplace with its brass dogs, blue Dutch tile, and carved wooden overmantel, became the symbol of domestic life, casting about the real, and metaphorical, warmth of hearth and home. To enshrine this emblem of domestic contentment, Shaw often included in the plan an inglenook, which is an intimate space enclosed by built-in seats flanking the grate. With convenience of plan, balance of public and private spaces, homey yet tasteful charm, it is not difficult to understand the immediate popularity that Shaw's houses enjoyed.

For small urban sites the scale and decorative program of large mansions such as Lowther Lodge were much abbreviated. Although Shaw designed a number of townhouses, it was J.J. Stevenson's Red House in Bayswater (1871-73; Fig. 9) that provided the model.¹⁸ In this house and in its imitators, the entrance is to one side, and a projecting feature such as a bay window is to the other; the projection continues up through the height of a tall, narrow brick façade. The roofline is steep, punctuated with prominent dormers or decorative gables, and with high, ribbed chimney stacks. Decorative details come in the form of pediments over the door, sculpted terracotta inserts, balconies, brick stringcourses, and decorative ironwork. The type was instantly successful, transforming large tracts of London into streets of picturesque façades, high rooflines, and chimneys poking up into the sooty city skies. Once speculative builders seized upon the type, they often did not bother to design each façade differently from its neighbours, or at the most they simply reversed alternating units, and repeated the unit down long streets with a tiresome, mechanical regularity.

As an alternative to townhouse life the middle classes could choose to live in apartments. The urban press in the late 19th-century was such that Britons were obliged to take to apartment living, a lifestyle alien to them if familiar enough to their continental neighbours. Britons would enter them only when better standards of privacy, convenience of layout, elevators and improved heating were introduced.¹⁹ For the mass living of

multi-storeyed, block-long structures, Norman Shaw applied the Queen Anne Revival in a way that softened the effect of magnitude and multiplication. In the Albert Hall Mansions (1879-81; Fig. 10), he regularized the façade by repeating the projecting and receding intervals so that the façade has a clear structure but not repetitive monotony. The expanse of roof required to cover the long stretch of building is broken up by dormers and by sculpted gables. The chimneys of several apartments are grouped into a few massive clustered chimney stacks. recede give needed variety. In essence, Shaw had applied the design principles of large private homes to mass living, and in so doing had created a human scale and a domestic ambience.

Although the Queen Anne Revival was characteristically a domestic style, it had a contribution to make to institutional design (Fig. 11). The models were provided by E.R. Robson (1835-1917), architect of the London School Board, with the assistance of his partner, J.J. Stevenson.²⁰ The brick construction of the Queen Anne Revival made for cheap, fireproof buildings, the tall square-headed windows grouped together afforded well-lit interiors better than did pointed Gothic windows, while the pliability of the plan made it adaptable to any site.²¹ Add to this a few gables, pediments or bay windows and there stood an inexpensive yet handsome façade. Colleges, schools, hospitals²² and charities, both urban and rural,²³ were quick to seize upon the nearly ideal formula that Robson had created.

The same advantages of large window area, fireproof construction and pliant plan were the features that the Queen Anne Revival had to offer to commercial architecture. New Zealand Chambers (1871-73; Fig. 12) was an adaptation of the mercantile architecture of Stuart London to modern usage.²⁴ Its broad, gracious oriel windows between thin brick piers suggested a refreshing alternative to the Italianate and Second Empire styles, which had dominated commercial design for decades. Although its gables, pediments, and sculpted plaster cornice made New Zealand Chambers a showpiece building, even the most modest commercial building could afford a single bank of oriel or bay windows up the height of its façade.

The affect of the Queen Anne Revival on public buildings was minimal, although mention should be made of New Scotland Yard (1887-90; Fig. 13). Here Shaw used polychromatic brickwork to ornament the building, along with the usual classical and medieval motifs, all capped by an exceedingly busy roofline. The noteworthy features of the building are the *tourelles*, taken from Loire Valley châteaux.²⁵ Their relevance to the police headquarters is uncertain. Nevertheless a corner tower or *tou-*

relle came to be used in the Queen Anne Revival to proclaim visually the prominence of a building and the institution it housed. As an architectural ornament whose value was entirely symbolic, it was roughly equivalent to the applied pediment of classically designed public buildings. The tower cropped up again and again on town halls, public libraries, hospitals, firehalls and Y.M.C.A.s, and homeowners who could not resist its superfluous allure tacked it onto their private homes. The corner tower was modestly successful in Britain, but in North America it became one of the characteristic features of the style on all types of buildings.

Middle-class house design in Britain was rather more comparable in size and design to the Queen Anne Revival houses erected in Canada, than large structures such as Lowther Lodge. Such designs appeared in the form of detached, semi-detached, and terrace houses, such as those designed first by E.W. Godwin (1833-86), later by Shaw for Bedford Park, a suburb of London. Both architects created modified versions of the Queen Anne Revival (Fig. 14), modest enough to be affordable by the doctors, clergymen and army officers who lived in them, while handsome enough to satisfy their tastes for some show.²⁶ The houses were two to three storeys in height, red brick with accents of half-timbering, terracotta hung tile, and white painted woodwork, with high rooflines, bay and oriel windows, and classical and medieval motifs. It was a formula which one writer has characterized as "a sort of practical picturesque based on southern English vernacular of the 17th century."²⁷ The plans were much abbreviated from that of Lowther Lodge; nevertheless there remained a core room containing the entrance, the staircase, a fireplace with inglenook, and access to the principal rooms. Naturally there were fewer rooms in such small houses, yet the architects gave each one variety and interest through different shapes and different prospects to the outside.

The Queen Anne Revival in the United States

Americans contributed some of their own ideas to the development of the style. Their Queen Anne Revival began in the late 1870s,²⁸ a few years later than its first appearances in Canada. A number of American architects, men like Charles Follen McKim (1847-1909),²⁹ saw Queen Anne Revival buildings first hand during visits to Britain, while both British and American publications propagated the style through the country, particularly the periodical *American Architect and Building News* and J.J. Stevenson's pattern book *House Architecture*³⁰ (1880).

But the event that brought the Queen Anne Revival to widespread popularity in America was the Philadelphia Centennial Exhibition of 1876³¹ (Fig. 15). Here the British had erected three buildings, rather more in the half-timbered vein than brick, but which nevertheless drew attention to current British work. Those who saw the buildings were impressed by their picturesque charm, their free use of historical motifs, and the comfort and convenience of the nuclear, stair-hall plans. But American architects were careful not to copy:

Doubtless we may introduce from abroad methods of design which meet our requirements, but we must not hesitate to eliminate those portions for which we have no use, or to make such additions as our circumstances demand.³²

As American architects adopted the style, largely for domestic structures and resort hotels, they were careful to mould it to North American tastes and conditions.

The major change Americans made to the Queen Anne Revival was to translate it into the wood construction so characteristic of the northeastern part of the country. Preceding generations of nationalist writers such as Andrew Jackson Downing (1815-52) had encouraged the development of wooden balloon frame construction as indigenously American.³³ The wooden buildings of the 1860s and 1870s were often clapboard covered, ahistorical, with a blunt angularity that suggested to modern writers the appellation "Stick Style" (Fig. 16). Certainly there were a good number of brick Queen Anne Revival buildings put up in close imitation of British models, but the wood interpretation was distinctively American.

Another feature made popular in the United States was the so-called "Eastlake" porch, named for British author Charles Lock Eastlake (1833-1906).³⁴ His advice led to the design of heavily turned and carved woodwork for exterior and interior detailing, especially for porches and verandahs. Figure 17 is a plan for a gazebo erected at a summer resort on Campobello Island, New Brunswick. The system of supports, eaves, and openings was not closely based upon the heritage of classical and medieval design that so dominated 19th-century architecture; "Eastlake" features became a common element of Queen Anne Revival design in North America.

The Centennial Exhibition of 1876 also made Americans sensitive to the qualities of their own architectural heritage, in particular 17th-century colonial architecture (Fig. 18).³⁵ Like architecture of the same era in Britain, it was a blend of medieval and Renaissance influences. American

colonial architecture had its own accent from the Dutch of the Hudson River Valley settlers, and it was from this body of architecture that the gambrel roof of the Queen Anne Revival came.³⁶ In the old wooden houses of New England (rather than in the brick architecture of Virginia), architects discovered dignified structures, some of asymmetrical elevation, with high roofs, small-paned windows, and the occasional classical feature such as a pedimented door, all in wood construction. This they took as an American vernacular, worthy of modern interpretation.

The elevations that derived from such a blend of sources had at base the same picturesque composition as British buildings (Fig. 19). They were asymmetrical, with protruding bay windows, wings, Loire Valley towers especially favoured by American architects,³⁷ and high, busy rooflines encrusted with dormers, chimney stacks, gables and conical roofs. American Queen Anne Revival buildings were generally lower and broader than the British, laid out casually over the terrain, usually encircled on two or three sides by deep, shady verandahs so necessary in North American summers. American architects leaned more heavily upon classical details for decoration, pulling from their own 18th-century Palladian architecture oval, fanlight and Venetian windows, as well as classical orders for verandah and porch supports. The principal difference of course was that the American buildings were a light wood frame, covered with a skin of clapboarding and cut shingles left to grey naturally, or painted bright colours — up to five or six on the same building.³⁸ On one building alone, H. Hudson Holly, author of an American pattern book, recommended neutral buff, ultramarine green, Indian red, black, and brilliant blue.³⁹ Where British Queen Anne Revival buildings have the solidity and ponderousness that masonry construction imparts, the American interpretation is lighter, more casual, even playful.

The nuclear stair hall with principal rooms of varied function and shape radiating from it was the core of the American Queen Anne Revival house. On the whole, the North American plan provided a more compact and tighter house than the British, so that it could be better heated through North American winters, and adequately served by a smaller domestic staff. Generally the kitchen was moved up from the basement to the ground floor in larger houses, since there was less willingness on the part of servants to work and live there, and more scruple on the part of their employers to treat them better.⁴⁰ A vestibule before the stair hall had long been considered a necessity in American building, serving as an air lock against winter temperatures outside. Broad verandahs provided an extra suite of outdoor rooms that added considerably more living

space through the summer months. As in British Queen Anne Revival houses, the fireplace with homey wood mantel rather than chilly marble⁴¹ played a significant role as a symbol of domestic cheer,⁴² although in a climate where the advantages of central heating are more immediately felt, the fireplace became more and more ornamental.⁴³

After domestic building, the Queen Anne Revival had an influential role to play in American resort architecture, for resort hotels, recreational buildings, and private summer homes (Fig. 19). During the second half of the 19th century, it became fashionable to quit overcrowded and dirty cities for a few weeks every year in some fashionable watering hole, preferably a seaside resort on the East Coast; failing that a resort on an inland lake, in the mountains or by some natural spring.⁴⁴ The wooden, "Stick Style" hotel of the 1860s and early 1870s gave way naturally to the Queen Anne Revival hotel of the late 1870s, 1880s and 1890s.⁴⁵ Essentially the hotel was an overgrown house. The centre stair hall was the main foyer and reception room. Off ■ s the ground floor rooms were ranged in an amazing variety of functions: dining rooms, lounges, conservatories, sunrooms, rooms for billiards, cards, letter-writing, smoking, and reading, and most led out to verandahs; above were the bedrooms. The Queen Anne Revival cast all in a long, low, ground-hugging shell, made picturesque with verandahs, balconies, high roofs and gables. Its craggy features suited the rugged landscapes of the continent, and the studied rusticity of interior decoration made its guests feel that they were roughing it in comfort.

Summary

After the preceding descriptions of the style, the reader may wonder at the choice of name, "Queen Anne Revival." The style was only loosely concerned with that rather colourless 17th-century monarch after whom it was named. The historical architecture sources ranged from late 16th-century medieval to early 18th-century Palladian.⁴⁶ "Queen Anne Revival" was recognized in its own time as an accidental title,⁴⁷ and its buildings were called a number of other names as well, including Elizabethan, Tudor, Jacobean, Free Classic, Modern English, Shavian, and by some of its detractors Mary Anne and Queen-in-Anne-ity.⁴⁸ Modern writers, equally baffled by its unpure historicism, have invented other terms, as well. Vincent Scully's appellation, "Shingle Style" has received some acceptance, but for the purposes of this book it is not very useful, referring as it does to only a narrow segment of America's Queen Anne

Revival. "High Victorian Eclectic" is another term of modern coinage; it is accurately descriptive of the attitudes towards historical sources, but it involves some activities of the era outside of our concern, including the Romanesque and the Château styles. No, Queen Anne Revival is what the architects who built it generally called it, and their choice deserves some credence. There is a certain charm, too, in a name as idiosyncratic as the style that it labels.

The complexity of sources that went into the creation of the Queen Anne Revival style was successfully integrated largely thanks to the creative abilities of Richard Norman Shaw and his contemporaries. The variety, luxury, and comfort afforded by the style immediately struck a responsive cord among Britain's middle classes, and the style remained popular with them until the end of the century. Architects across the Atlantic were quick to pick up on the style finding that, with some modifications, it served their clientele equally well. The adaptation of the Queen Anne Revival to this country is the process by which it became a Canadian style.



II. THE QUEEN ANNE REVIVAL STYLE AT HOME IN CANADA

Canadian architects successfully naturalized the Queen Anne Revival style through a thoughtful adaptation to the country's geography and character. In the two architectural periodicals of the day, *Canadian Architect and Builder*, and *Construction*, we read that architects regarded the conditions of the country — its harsh climate, the materials it had to offer, its variety of landscapes — not as barriers to the acclimatization of the Queen Anne Revival, but as positive factors in moulding the style into something that would reflect in some measure the spirit of the country. The very Britishness of the style was seen as culturally and historically correct for English Canada, as architect and client alike cherished their ties to Britain. And architects drew upon foreign and domestic stylistic trends to formulate their version of the Queen Anne Revival style.

Climate

The architects' first concern was with a difficult climate, which dictated simplicity in planning, elevation and surface detail. In most of the country, the winters are long and severe, and the summers can be scorching. Before anything else, a plan had to be fairly compact to be efficiently heated, without the superfluous ramblings that an English house could enjoy. The action of frost and snow mitigated against complicated roofs since the valleys created by extra dormers and gables seemed designed purposefully to leak. As Toronto architect Edmund Burke expressed it:

Climatic conditions have also necessitated in the northern portions of this continent a more compact form of house for easier heating, while the roofing problem and the avoidance of snow-traps has been the means of clipping the wings of many a flight of fancy planning.¹

The author recommended modifications that might be made for the sake of the climate such as a vestibule between the outside and the hall to act as an airlock, and a loggia or verandah around the door to keep the snow from the steps.

By contrast summers can be extremely hot. Nothing makes more sense on a stuffy summer day than a deep, shady verandah, a place to sit out of the sun, a feature to shelter the main body of the house from direct sunlight, and to unite it with the cool green of the garden. The verandah had already a distinguished pedigree in Canadian building,² and wherever the lot size permitted, it was the *sine qua non* of the complete house.

Delicate facing materials did not stand up well against ice and snow, and terracotta hung tiles and sculpted panels suffered particularly. Since less use could be made of pretty decorative details or sculpted ornament or textured surfaces, more emphasis was put on broad effects of mass, made possible in a relatively bright climate. Throughout the year, sunshine predominates over cloud, the reverse of the English climate, throwing the whole building into sharp relief. Sharing the same climate as the northern United States, we may take these lines from H. Hudson Holly as applicable to Canada:

One great advantage architects possess in our clear atmosphere is the strong contrast of light and shade which assists materially in producing good effects in building. The introduction of irregularities, such as projections of roofs, canopies, verandahs, and bay windows, together with the intersections of gables, dormers, and the height of chimneys, serve to break up the bare formality of the usual barn-like outline, and to obtain the every-varying sentiment and expression which the GREAT ARCHITECT never fails to give to all his rocks and hills.³

Bright sunlight afforded the opportunity to use light and shadow to compose broad masses of wings, towers, roofs and verandah canopies that reached forward for light, in contrast to the cool, dark recessive areas cast in shadow, by verandahs and porches. The "sparkling effects" of sunlight, so called by one architect,⁴ and the restraining effects of winter, made for buildings of mass rather than pretty detail, of relative simplicity and sobriety, inasmuch as the Queen Anne Revival was capable of those characteristics.

Materials

The type of building materials at hand is an important element of a regional architecture. Since a sense of locality or appropriateness to setting was a principle of the Queen Anne Revival, materials were exploited to establish a locally identifiable architecture. This idea is expressed by an anonymous contributor to the *Canadian Architect and Builder*:

Surely no architecture had greater charm than that which seems indigenous, and of the very nature of its surroundings; a thing which could not have been produced elsewhere. This character is imparted most effectively by a judicious and tasteful use of native materials, whose structural properties are carefully studied and intelligently employed.⁵

In the Maritimes, wood construction was overwhelmingly typical, varied by pockets of stone and brick. It was the opposite in central Canada where brick Queen Anne Revival buildings were erected in great numbers. Both brick and wood were used in the Prairies, with considerable use made of a distinctive, yellow brick. And on the West Coast as on the East, wood construction predominated.

The brick on the earlier Queen Anne Revival buildings was pressed brick. Pressed brick appeared in the late 19th century with the application of hydraulic machinery to the moulding process. It came into production in Canada very quickly:

In point of hardness, closeness of grain and perfection of form, the pressed bricks at present being manufactured in Canada will compare favourably with those in use anywhere in the continent or abroad.⁶

Instead of the light-weight, porous, often imperfect hand-cast brick of earlier years, there appeared a dense, evenly coloured brick which, because of its perfect uniformity, was easily quantified for ordering, and easily laid into regular mortar joints.⁷ In the earlier Queen Anne Revival buildings the mortar was often tinted to match.

The effect of pressed brick fronts depends to a considerable extent on the colour of the mortar used and its distribution, the best effects resulting from the use of mortar coloured the same as the bricks.⁸

Set flush with the face of the bricks, the surface had a smooth, tight finish to it.

Towards the middle years of the Queen Anne Revival, the taste for hand craftsmanship (or at least the appearance of hand craftsmanship) swung away from pressed brick as too obviously mechanical towards a more rustic product.⁹ Whereas in Britain the labour existed to revive hand casting of brick, in Canada, architects had to content themselves with a brick made rustic by mechanical processes. The clay could be cast in sand or gravel-lined moulds to produce a pitted surface. Special clays that fired to variegated colours were mixed into evenly coloured clays. Popular also were clinker bricks, the overfired products of the kiln, flecked with black, irregularly surfaced, rather friable, that so much resembled hand-casting. These were set into recessed, untinted mortar, or mortar tinted in contrasting browns or dark greys. These rough pieces allowed architects to strive towards the textural and affectedly rustic, too earnestly in the opinion of some.¹⁰

Overwhelmingly the colour of brick preferred all across the country was a rich, earthy, solid-looking red brick, dark and warm in tone. Commenting on the relative merits of the standard red brick with a cross-current fashion for buff (set in buff of white mortar)¹¹ is this passage from an article published in the *Canadian Architect and Builder*:

Buff bricks and terra cotta have been used in quite a number of the larger buildings erected within the last year or two, and now under way, in Toronto and Montreal. The appearance of these materials is pleasing in many but not in all instances. The red and brown shades for brick work will probably remain in greatest demand for all classes of work. The lighter colours have some advantages in certain positions, but never give the effect of strength and solidity that the darker shades do. Among their disadvantages may be mentioned their greater susceptibility to injury by smoke or dust. [Keeping in mind that the common home heating fuel of the era was soft coal.] They can always be used with good results for trimmings and in combination with other shades, but their suitability in large masses depends largely on the surroundings of the proposed structure.¹²

If a light-coloured building were surrounded by dark foliage, then it might be acceptable, but alone against the sky, as was often the case in the West, it was considered unsightly, and the darker brick preferable.

Dark brick was meant to be used in company with materials of other colours, especially light-coloured stone,¹³ to express the constructional features of the building. For instance, on a red brick building, lightly coloured stone or brick would be used for stringcourses, cornices, lintels

and the like, emphasizing by colour contrast the features of the building. In all cases, this kind of structural colouration,¹⁴ as advocated by John Ruskin earlier in the century, was preferred over any kind of applied colouration, such as painting, mosaic, etcetera.

Given respectability by the Queen Anne Revival, brick moved from houses, schools, and industrial buildings (long used in such buildings for their fire-resistant qualities),¹⁵ onto more distinguished public and institutional buildings. While stone had previously been preferred for such structures as the one material with sufficient dignity, its expense often confined it to the principal façade, while humble brick made up the other, less visible elevations. To some architects, this seemed a dishonest sham, and they welcomed the solution offered by the Queen Anne Revival. A Montréal architect pointed to a good precedent in an article in *Canadian Architect and Builder*:

Some models of a very sensible and legitimate method exist among the works of Mr. Norman Shaw, as for example the buildings of Scotland Yard in London and the offices of the White Star Line in Liverpool. Both these grand buildings stand on bases of hewn stone or granite and the upper storeys are constructed of brick with the occasional introduction of bands or members of stone in such a manner as to make of this interchange of materials a decorative motif of distinct architectural value. The nobler material thus keeps helping out its humbler fellow all along, and together they form a unity and not motley assemblage of elevations.¹⁶

Despite such cogent advice and some admirable models, there was an inevitable tendency to cheapen less obvious façades, and the result was buildings that were "Queen Anne" in front and "Mary Anne" behind.

Allied to brick production was terracotta, which surged in popularity thanks to the interest of the Queen Anne Revivalists in its ornamental possibilities (Fig. 20 and 21). Terracotta, made of much refined brick clay, moved from its humble station in chimney pots and sewers into a decorative role. It could be poured into sculpted plaster moulds carved wet or dry, to take detail as delicate as the most refined stone carving and at much less cost. Brick manufacturers advertised terracotta for its cheapness, fireproofness, and its decorative applicability as columns, fireplace surrounds, hung tile, or even whole inglenooks. But more typically terracotta was limited to small accents of hung tile, floral motif panels, egg and dart mouldings, stringcourses, or keystones. Usually it was the same

red-brown as the typical Queen Anne Revival brick, but occasionally one finds contrasting buff-coloured terracotta.

Wood production for the construction industry remained much as it had been, except for the introduction, just prior to the Queen Anne Revival, of mechanical aids in cutting. Powered lathes produced turned posts for verandahs, porches, colonnades, and balusters that were often extremely ornate. Milling machines made interior mouldings in a great variety of profiles, and relatively cheaply. Shingle factories appeared almost everywhere, turning out the straight-edge or curved shingles for roofs and walls so characteristic of the style. Most of these components were available ready made at lumber yards or even through mail-order catalogues.

Colour was as much a factor in wooden Queen Anne Revival buildings as it was in the brick ones. In an age that loved colour and dared to splash it about boldly, the Queen Anne Revival was an open invitation:

The less formal styles of Architecture, such as the Queen Ann [sic], probably give the greatest permissible range of colour in building materials. To those who favour the restlessness of these styles of design, the added restlessness of abundant contrast of colour is an open door, ...¹⁷

Although subsequent layers of paint make it virtually impossible to discuss the colour schemes of the wooden buildings as they are today, we can take note of the advice given at the time.¹⁸ In working out a scheme, it was generally advisable to use darker colours below, lighter above, so that the solidity suggested by somber tones supported the lighter. In the early Queen Anne Revival, darker colours and tones were used on the trim to pick it out from the flat colour of the wall. Later the fashion was for a single colour overall.¹⁹ Any projecting ornamentation such as bargeboard, carving or moulding was to be left a light colour, so that shade behind would pick out their contours.

The purpose of the building too, dictated in some degree the choice of colour; public buildings were to be limited to one or two, to create a sober effect, but "when domestic architecture is undertaken, the possible field of colour is much enlarged. Here cheerfulness of effect is more important than dignity of expression."²⁰ Finally, location had to be taken into account. The close proximity of other structures limited freedom of colour choice in built-up areas, but rural locations, dictated their own sets of criteria:

In the case of the dwelling with weird and rugged environment rough stone or brick of quiet hues for the walls and a dull dark

roof would seem most suitable; while for the house on the sea shore or among green fields and shady gardens, lighter and more cheerful materials might be used, with brighter and more varied coloring.²¹

But paint is short-lived; wherever possible structural colour, that is, colour provided by the material itself, was preferred, for its permanence, and for its resistance to climate and dirty air.²² For these reasons, brick was used wherever possible.

The Queen Anne Revival style recommended that only the materials of a particular region be used in that region, with no imports from elsewhere, to assert the locality of the building, its sense of rightness of place. But one coast was linked to the other by rail, and the whole country was linked to the rest of the British Empire by steamer, so that client and architect could choose amongst virtually any building material known to man. One could have Ontario brick, British Columbia shingles, New Brunswick sandstone, tiles from Holland, terracotta from England, cast iron from the United States, even exotic finishing woods from Africa, Asia and South America. Such resources ran head-on into the Queen Anne Revival doctrine of regionalism. Quoted from the *Manufacturer and Builder* of England in the *Canadian Architect and Builder*, this passage expresses a concern felt everywhere by sensitive architects:

Materials can be so readily taken from place to place that local peculiarities in building are tending to die out. The country and one might almost say the world, is getting too much alike all over it, and amongst other things we now find tile hips and ridges everywhere ... They supply a practical want; but this is more than can be said of all the materials which are nowadays becoming fashionable in localities to which they do not belong. Travelling has become easy: but when all places become pretty much alike, what will there be to travel for? It is time that all architects set themselves, as some have done, to fight against this impending uniformity ...²³

The money to buy whatever one wanted, and a taste for rich and varied materials tended to diminish the sense of locality of the Queen Anne Revival, but architects compensated to some extent in their handling of composition and surfaces.

Composition

The composition of a building and the treatment of its surfaces served to mesh a structure to its setting, to establish the "rightness" of a building to its locale. In Canada, the variety of landscapes offered architects a variety of challenges. In pastoral countryside, the mood of a building was meant to be peaceful. Long horizontal lines, a ground-hugging shape, unadorned expanses of wall, cheerful colours, or subdued, naturally greyed wood imparted an air of repose and calm. Rugged coastlines or mountains called out for an architecture as bold as themselves: aggressively projecting masses, vertical thrusts, and roughly textured surfaces, often in dark browns and forest greens. Of course, only rural locations offered the necessary scope, but in such places there appeared buildings that were interesting essays in regional adaptation.

Through use of indigenous materials and a harmony of design with landscape, revival styles could be satisfactorily adopted to Canada. What was needed, in the minds of some, was simply

... breadth of treatment, good propositions, simply [sic] detail, and the use of the right materials; and excess of ornamentation or anything which savours of architectural filigree [should be] studiously eschewed.²⁴

But more than that, the Queen Anne Revival was perceived as culturally suitable to Canada.

Culture

One wonders how an architectural style so wedded to Britain by its historical, cultural, and material rightness could jump the Atlantic Ocean, and settle into a country so radically different in climate and materials, with no 17th-century Queen Anne buildings of its own to revive. The answer is that the Canadian clients and architects who had Queen Anne Revival buildings erected regarded themselves as British. In contemporary biographies we find repeatedly that they proudly described themselves as staunch imperialists, belonging to the mightiest empire the world had ever seen. They were indeed subjects of the British crown, and some even held British titles or sat in the British parliament. A social historian might name a dozen ways in which many Canadians differed from the British in those years, but the point is they felt themselves to be British, and able to call British history and culture their own.

There was much justification in their close identity with the mother country. In architecture, the movements of 19th-century Britain were echoed in the Dominion: the contest of classic and Gothic, and picturesque ideology were played out here, so much so that the original Parliament Buildings in Ottawa are considered one of the finest examples of Ruskinian thinking on the British Gothic Revival erected anywhere. Indeed, there were some who went so far as to propose that traditional, indigenous differences in architecture from one Dominion or colony to another ought to be underplayed, in favour of an imperial image:

An empire can nurse no finer ideal than the cohesion of its dominions in cities erected in one style of architecture recognized throughout the world as the expression of its own imperial ideals. The encouragement of such an empire pervading style throughout the colonies, dependencies, and protectorates will tend to annihilate distance and conduce to an imperial liberty, equality, and fraternity. Out of political it will create personal ties, and into closer relation will bring the ambitions of those whose destiny it is to excel.²⁵

Within the framework of an imperial style, local variations would appear only insofar as they were dictated by local climate and geography. For those Canadian patrons and architects who felt the ties of Empire closely, the Queen Anne Revival style, as indeed any British style, could be adapted with perfect alacrity.

We should mention two specific ways in which Canada differed socially from Britain, insofar as that difference affected the Queen Anne Revival style. Edmund Burke noted in 1890 that the average Canadian house was smaller (in the \$5000 to \$12 000 range) and that there were fewer domestics in the country. He said:

The conditions of the domestic labour market in comparatively new countries, such as the United States and Canada, ... have conduced to more careful and scientific planning — to the elimination of all unnecessary passages, extensions, and roundabout ways, and to the invention of many labour saving appliances, which have been born of necessity.²⁶

Plans had to be smaller and more efficiently laid out, without servants' wings or floors,²⁷ and with kitchens on the ground floor, not in the basement.

Summary

Describing the ways in which the Queen Anne Revival came to Canada intimates that the style had no indigenous sources, as though the architects could have adopted it without any existing frame of reference. This is not true; the Queen Anne Revival owed much to mid-century styles which themselves had been successfully naturalized, the Gothic Revival²⁸ especially, less so the Italianate and Second Empire. If we examine the Manoir Rouville-Campbell (Fig. 22), an 1853 Gothic Revival remake by Hopkins, Lawford and Nelson of an earlier classical villa, we can see many of the features used later by the Queen Anne Revivalists. Mainly, it has the rich red brickwork with contrasting stone mouldings, and the grouped Tudor windows with cross-shaped mullions, bay, oriel and dormer windows.²⁹ Similar principles of picturesque composition were shared by the Gothic and Queen Anne Revivals, in the design of asymmetrical elevations whose forms of projecting wings and bays build up — *pyramider* as architect Charles Baillaigé aptly put it,³⁰ — towards one pivotal element, here the gable projection over the entrance of the Manoir Rouville-Campbell. From mid-century styles in general came steep and picturesque rooflines. Most often the Queen Anne Revival used the gable roof of the Gothic, but also seen are mansards from the Second Empire. The steep and craggy skyline so exaggerated in the Queen Anne Revival appears in nascent form in Gothic Revival villas such as the Manoir Rouville-Campbell, with its shaped gables, dormers (not seen on this elevation), and ribbed chimney stacks. Round towers, the most flamboyant of roof features figuring in the Queen Anne Revival, had predecessors in the square-plan towers of the Italianate and the Second Empire, rather than in the uncommon, polygonal turrets seen here.

For Canadian architects of the late 19th century there were several avenues of communication with British and American architecture. Some architects were British-born and educated; others were Canadian-born but they had been educated or had travelled in Britain. British books and journals such as *The Builder* and J.J. Stevenson's *House Architecture* brought models to Canada. Familiarity with American architecture was of course inevitable, and Canadian architects were interested in developments south of the border, especially in the way American architects dealt with climate and materials. American pattern books and periodicals, particularly *American Architect and Building News* were readily available. Some American architects practised in Canada, while Canadian architects travelled in the United States and were familiar with the American architecture that was in closest proximity to them. These north-south ties

explain the similarity of Maritime and Eastern Townships building to that of New England; Ontario to New York state and the Midwest; the Prairies to the Midwest and West, and British Columbia to the West Coast.

Canada was not entirely dependent upon foreign sources, having its own vehicles for internally disseminating the style. Architects travelled considerably throughout the country, and in the course of a career might practise in several cities. The meetings of the newly formed architectural associations, such as the Quebec Association of Architects and the Ontario Association of Architects, were places for energetic discussions on architectural style. The *Canadian Architect and Builder* (1888; Toronto), Canada's first architectural periodical, spread the ideas of the Queen Anne Revival from coast to coast. Its intention was for a national perspective on Canadian architecture, but it tended to have a central, Ontario slant. *Construction* (1907; Toronto) was a bit broader in scope, although it came very late in our period of study.



III. DOMESTIC ARCHITECTURE

The first examples of Canada's Queen Anne Revival appeared in the late 1870s and early 1880s. Very soon the style became "the" style of domestic construction, achieving a remarkable popularity from coast to coast. The early houses have a smooth blockishness, a flat angularity inherited from the styles of the 1870s. Rounded voluminous forms and enriched surfaces more characteristic of the Queen Anne Revival take over quickly and dominate throughout the 1880s and 1890s, trailing off into the early 20th century in buildings that are either more clearly Tudor or more classical in flavour. Such numbers of Queen Anne Revival houses were erected that regional types can be distinguished, varying from place to place depending upon climate, materials, and local tastes. Ontario leads the way in numbers of Queen Anne Revival houses built, followed by the Maritimes and British Columbia; the least were put up in the Prairies and Quebec.

The first hints of the style appear at the end of the 1870s, in buildings such as the MacIntyre house in Whitby, Ontario (Fig. 23). Built by Toronto architect Henry Langley in 1881, the MacIntyre house has many basic elements of the style: a steep roof, projecting wings, a nascent tower in the rectangular corner projection, a ribbed chimney stack, and accents of shingling in the gables. The handling of the forms, however, suggests the Gothic and Italianate villas of mid-century. The off-centre gables and towers are relatively shallow projections, the contrasting light-coloured brick is laid in simple bands typical of mid-century polychromy, while the segmentally arched windows are a distinct feature of the Italianate style and the Gothic Revival style respectively, and are rarely used in the full-fledged Queen Anne Revival. The general feeling is angular and blockish.

Soon after, the full-blown style makes its debut. The prominent gables, tower, and busy roofline of the Lailey House, Toronto, (1884; Fig. 24) by E.J. Lennox are aggressively projecting elements, full of drama

and activity. Here are the oriel windows, Tudor windows, terracotta panelling and heavily worked surfaces that are hallmarks of the style, composed with the nervous angularity characteristic of Lennox's work. The whole piece is more charged, more demonstrably decorated than its predecessor of a few years; but it is from this approach to design that the Queen Anne Revival springs. Given the basic elements of design presented here, we can examine the evolution of the style region by region in their order of popularity.

Ontario

Queen Anne Revival enjoyed its greatest popularity in Ontario. The province in the late 19th century was benefiting from great economic prosperity: the population was booming, industries were thriving, and the province's role as a focal point in the nation's transportation system was strengthening. Good times boosted the construction industry, and houses in the hundreds appeared for the newly affluent. The mood of the times demanded a style of conspicuous show, extroversion and brassy self-confidence. Queen Anne Revival fit the bill. The style was all the more suitable for its Britishness, for the demonstrative anglophilia of the province impressed almost all who travelled there. Some of Ontario's magnates of industry and transportation were British-born and as staunch imperialists still regarded Britain as home, so the Englishness of the Queen Anne Revival seemed only right and natural. Add to this an inheritance of excellent brick construction in many parts of the province, and an architectural profession keenly aware of the ideology of the style and the needs of the country, and there are all the ingredients for a healthy, imaginative local idiom.

Although the style appeared throughout the province, there is one city in which it thrived more than elsewhere. Toronto was the self-appointed Queen City: it could easily have called itself the Queen Anne Revival City, so wholeheartedly did it embrace the style.¹ The city had the wherewithal to build as it chose, being the financial and administrative core for the province, acting to a large extent as the commercial core for the hinterland of the Canadian West.² Toronto had plenty of the rusty red brick beloved by Queen Anne architects. Indeed red brick construction was the vernacular material of the city, sited on its vast clay bed.³ The influence of Toronto was far-reaching too, as we shall see in construction in the rest of the country. Many of the architects who practised here spent part of their careers elsewhere in the country or sent designs

for buildings to distant places. Most effective of all was the *Canadian Architect and Builder*, published in Toronto, filled with illustrations of Toronto buildings and articles by Toronto architects. The city seized upon the style immediately and was among the last to let it go. Even today, when one thinks of older residential Toronto, images come to mind of bay windows, shaped gables and terracotta panels, all in a deep red brick, house after house, street after street.

Toronto showed a general consistency in design from the beginning of the 1880s to the end of the 1890s. Within the flexible framework of Queen Anne Revival composition, architects could select and recombine features to create personal interpretations of the style. For 90 Bloor East (1883; Fig. 25) built for retailer Robert Simpson and 57 Queen's Park (1889; Fig. 26) built for Daniel E. Thomson, Q.C., the firm of Langley and Burke chose a forward projecting wing as the pivotal, compositional feature. The ground floors of both houses are massive, rough-cut stones. They are surmounted by a brick storey, and then false half-timbering in the gable of the Simpson house; false half-timbering⁴ and stucco form the second floor of the Thomson Residence, with terracotta hung tile on the gable. A heavily defined gable caps the side wing. The entrances are to one side, set in a sheltered recess on Thomson's house, up a grand flight of steps on Simpson's. Both houses have some windows with wide voussoirs, a feature borrowed from the Romanesque and peculiar to Toronto's Queen Anne Revival architecture.⁵ A terracotta stringcourse and heavily turned "Eastlake" porch and balcony further enrich 90 Bloor East, while both houses have steep dormered roofs with ribbed chimney stacks.

More typical of Toronto designs was an all-brick façade, a corner tower and, where lot-size allowed, an L-shaped ground plan with prominent gables at the extremities of the two arms. Knox, Elliot and Jarvis' house for piano manufacturer George C. Heintzman (1889; Fig. 27) is designed in such a manner, with a few other typical Queen Anne features: classical columns supporting balcony and front porch, jigsaw-cut scroll work under the gable, deep brackets, and white woodwork contrasting with red brick. Frequently on houses with an L-plan, the interior corner is filled with a verandah or a tower, which is the case in this building.

The pattern of development in Toronto — general consistency for the last two decades of the 19th century with stronger classicisms and gothicisms appearing in the twentieth — holds true for the other cities and towns in the province, notably London, Ottawa and Hamilton. The London firm of Moore and Henry put just about everything imaginable on Waverley (Fig. 28), making it a showpiece of extravagance: square bays,

polygonal bays, a tower, several ribbed chimneys, and several "Eastlake" porches and balconies.

Architecturally, Hamilton enjoyed the fruits of its status as the Birmingham of Canada⁶ in numbers of fine Queen Anne Revival houses. Of the building boom, one author wrote:

Some are in the Queen Anne style, and in all of them is shown a decided improvement in outward appearance at least, over those formerly erected. The old style, plain brick front, without any effort at design or ornament, has been decided in favour of bay window, the porch, and tasty display of ornamental and coloured brick work in arches and string courses is having good effect at a small additional cost ...⁷

An example of the new houses in the city was the Thomson House (Fig. 29) by James Balfour, having an L-shaped plan with gables in the extremities and a tower in the corner. Typical also are the column porch supports, a tiled gable with bargeboard, and of course bay windows, verandah, steep roof, and decoratively designed chimneys.

Houses erected in small towns and in rural areas have both similarities and differences with those in cities. Often a prosperous client would "import" a big-city architect to design his house, and the result would be a structure that could be found as easily in Toronto or London or Ottawa as in Petrolia. The Beck house in Penetanguishene and 4248 Petrolia Street, Petrolia, (Figs. 30 and 31) have the same compositions as the urban types of rectangular or L-plans, corner towers, sweeping verandahs, energetic rooflines, brick construction accented with stone and woodwork enriched with numerous classical motifs. Non-architect designed houses show a little more freedom of design, one might say a better adaptation to rural needs. Such houses are usually wood frame construction, clapboard covered, with simpler ground plans, fewer decorative details. Their plainer, cruder surfaces make their architect-designed neighbours seem almost out of place in a rustic setting.

While all-brick or all-wood Queen Anne Revival houses were characteristic in Ontario, a number combined these two materials. We have already seen in two Langley and Burke houses stone lower storeys under brick upper storeys. More popular was a brick lower storey supporting a half-timbered floor, a scheme that had precedents in 16th-century rural England. Such a formula could be dressed up, as it was in the St. Denis Lemoine Residence (1897; Fig. 32) by A.M. Calderon, with bits of stonework for the door, chimneys and foundations, a multi-level roof, and the usual bays, gables, balconies and dormers of the style. Not so common

was the combination of a shingle upper storey with either brick or stone on the ground floor. In these cases, as in the Borden residence in Ottawa (1894; Fig. 33) by F.J. Alexander, the shingle seems a conscious imitation of terracotta hung tile, sometimes used in England as an external wall covering. The textures of these materials are so exaggerated, so contrasting with each other, that one can almost imagine from looking at the pictures the tactile sensations of running a hand across them. The delicacy of the colonnade stands out in sharp contrast to the crusty surface of the building.

In townhouse developments, an unfortunate "cookie-cutter" approach to design appeared. Although imaginative townhouse elevations arose under the direction of some thoughtful architects, far more typical were the standardized elevations of speculative builders. In these houses the usual façade is two and a half storeys, with off-centre entrance under a classical or "Eastlake" porch, balanced by a projecting bay or ornamentally designed window. A bay window could be continued up through the second storey to the roofline, this latter feature cast at a steep angle interrupted by a prominent dormer or a decoratively shaped gable, as in a pair of houses in Toronto, 64 and 66 Madison Avenue (1891; Fig. 34). Much could be done with this formula, if the speculator chose to dress up the façades with some terracotta panelling or assorted fenestration. Regrettably, townhouses were often built house after house, row upon row, many blocks of the same thing. The principle of diverse streetscapes was corrupted by simply reversing the floor plan, adding or subtracting a bay on alternating houses:

With these operators, the simple reversal of a general plan usually suffices to establish the required variance or individuality which distinguishes one dwelling structure from another. Thus, if the bay projection is on the right and the verandah on the left in one structure, the opposite is in order with the houses that adjoin, and vice versa, ... Architecturally they are bad, and constructively little better.⁸

With a little more care for the appearance of the whole street, a block could be composed as a single entity, as Publow Terrace on Court Street in Brockville (1895-96; Fig. 35). Here one sees a modest but satisfactorily designed terrace, with the unity of a single building, modulated by regularly spaced gables, framing end towers, projecting and receding portions, with considerable variety in the roofline that covers the whole.

Into the 20th century, the Queen Anne Revival tends to decompose into its component historical styles. While the approach to planning and

picturesque design remains constant, a more self-conscious medievalism or classicism governs the choice of decorative details, one chosen to the exclusion of the other. Those with a Tudor theme feature half-timbering, bay, oriel or Tudor windows, steep roofs, protruding gables and dormers. Conversely there are houses of the era with classical details alone, such as columns, Venetian, oval windows and columns, on a picturesque or symmetrical façade.

Atlantic Region

Queen Anne Revival architecture in the Atlantic region is strikingly different from Ontario's. The first difference one notices is an almost exclusive use of wood rather than brick construction. Being the characteristic building material of the region the use of wood for the Queen Anne Revival immediately establishes its rightness to the place. Maritime houses display a relative conservatism of plan and elevation, and a strong similarity to the Queen Anne Revival of New England. Generally the houses were consistent in design in both rural and urban areas, and throughout the 1880s, 1890s, and early 1900s, with a stronger classicism asserting itself towards the end of the era.⁹

For the whole of the Queen Anne Revival period, Maritime houses show a remarkable consistency in design. Such a house is usually two and a half storeys high, wood frame covered with clapboard or shingle. The façade is a medley of projecting bays, wings, towers and other accretions on a basic, self-contained rectangular-plan house. The entrance is usually at or near the centre of the principal elevation, so that there is an underlying symmetry to the building, or at least, a very careful balance of one side with the other. Disguising this underlying regularity are a high, variegated roofline, deep, usually classical cornices, porches and balconies, and a charming variety of window types.

Such a composition governs the façades of these examples. Bartra, at 28 Circular Road (1906; Fig. 36), in St. John's, Newfoundland, built in 1906 by contractor H.J. Thomas, has its main entrance close to the centre of the front elevation. A projecting, two-storey bay topped with a gable is balanced across the front door by a semi-circular bay under another gable. Except for a deep, shady cornice and some shingling in the gables, the exterior wall covering is fairly plain. At 977 Young Street (1898-1900; Fig. 37), Halifax, a delightful variety of bays and window types is used to soften the simple rectangular shape of the house, notably a sus-

pended corner tower, a Venetian window, bay windows, an oval window, and pedimented windows.

The symmetry or near-symmetry of the elevation issues from a plan that is often symmetrical. While the stair hall, and the nuclear plan of the Queen Anne Revival did find some adherents in the Maritimes, there was a tendency to build the tried-and-true centre hall plan, found in Maritime houses since the 18th century. After the vestibule comes a long wide corridor running straight down the centre of the house. To either side are the principal rooms, varied in plan by bay windows or round tower rooms.

Townhouse design is simple yet handsome as well. The builder of 159 Euston Street (1905; Fig. 38) in Charlottetown has composed this double as though it were a single-family dwelling, entrances to the centre, bays to either side, a single decorative gable serving to ornament both halves.

Balancing the overwhelming image of wooden buildings are the brick Queen Anne Revival houses that were erected, principally in Halifax and in a few other of the larger towns. One author ascribed the lack of brick construction to the abundance of cheap wood and the labour skilled in handling it, in contrast to the lack of skilled brick layers, even though good clay beds existed.¹⁰ House numbered 5229/31 Morris Street (1903; Fig. 39), Halifax, recalls with its deep red brick and contrasting white trim the air of permanence and solidity evoked by Ontario houses. This is a successfully designed double, the polygonal bay of one half balancing the flat, projecting gable of the other. A more sophisticated design, using accents of stone with the brick for great subtlety is seen at 22 Church Hill (1894-95; Fig. 40), St. John's. As the rectory of St. John the Baptist Anglican Cathedral, it strongly echoes in purpose and design the simple yet handsome rectories designed by Webb and his contemporaries in England at mid-century. Most Maritime cities had a few brick Queen Anne Revival houses. They were rather sombre looking beside the more cheerful, light-hearted wooden buildings.

Not all Queen Anne Revival houses were new: quite a number were older homes remodelled by owners who wanted to participate in the current passion for towers, gables, and the rest of the Queen Anne Revival's delightful impedimenta. At the worst, a tower was stuck onto the corner of an uncompromisingly classical house; but with some care, a sensitive remodelling could be done. A certain stiffness surrounds 736 King Street (Fig. 41), Fredericton, N.B., but it would take a sharp eye to recognize the 1820s house that lurks behind its fancy dress, for the verandah, projecting bays and corner tower have altered its character

completely. The Sir Frederick Borden Residence (Fig. 42) in Canning, N.S., by W.C. Harris is a 1902 remodelling of an 1864 house. Here no vestige of an older taste remains, so thoroughly did Harris plan; he even installed an elegant stair hall into the core of the house, making the revision complete, both inside and out. A corner tower balances a gable, and the ellipse echoes across the façade, creating a varied and dignified design.

Looking back over the examples discussed, it is easy to see the similarities that the Maritime Queen Anne Revival house had with the New England version. The closeness is understandable given their geographic proximity, shared climate, the same inheritance of wood construction, and the large percentage of the Maritime population that was American in origin.¹¹ Some Maritime architects spent part of their careers in New England, while Maritime clients often imported designs by American architects for their homes. This is in spite of the number of good local firms and individuals, such as Harris and Horton,¹² and J.C. Dumaresq. Probably the most prominent example of this trend is Beinn Breagh Hall (Fig. 43), in Baddeck, N.S., home of Alexander Graham Bell, designed by the Boston firm of Cabot, Everett and Meade in 1892. Beinn Breagh is thoughtfully designed, for it harmonizes well with its setting, sited on its hilltop as the crowning feature of the landscape. The garden façade is symmetrical, an open verandah balanced on two sides by round towers, while the other elevations are handsome, asymmetrical compositions.

As in Ontario, the early 20th century saw the emergence of a stronger historicism in Queen Anne Revival houses in the Maritimes. But while Ontario tended to choose Tudor as well as classical trends, the Maritimes favoured the classical one predominantly, for its symmetry and regularity. As 526 Young Street (Fig. 44) Halifax, shows, the type could be dressed up quite nicely with bays, dormers, and extra gables. At this point the Queen Anne Revival trails off, leading into the Colonial Revival of the 20th century.

British Columbia

Between the 1880s and the beginning of the First World War, British Columbia grew tremendously in wealth and population. Fortunes were built upon gold, coal, timber and transportation. The architects came from the rest of Canada, from England, from the American West Coast,¹³ and this blend of sources left its stamp upon the architecture of the

province. While British Columbia shared the same considerations of climate and materials as the American West Coast, the province developed a self-consciously anglophile stance. So when we look at Queen Anne Revival houses in British Columbia, we see the following pattern: wooden Queen Anne Revival houses typical from the late 1880s into the 20th century; the appearance of the West Coast bungalow; and in the 20th century, the emergence of a half-timbered house as characteristic of "British" Columbia. Queen Anne Revival houses in this province are generally simpler in composition with a narrower range of historical motifs and window types.

The homes of the late 1880s, 1890s and early 20th century are in the formula of wooden Queen Anne Revival houses already appearing elsewhere in Canada: two to two and a half storeys; a wood frame construction covered with clapboard and accents of cut shingles; a roofline broken up by dormers, gables, tower roofs and chimneys; a façade of bays, towers, projecting wings, verandahs and balconies.¹⁴ There is less variety of window types, the simple sash being most common, Venetian, bay, oval, Tudor and oriel less often encountered. In speaking of domestic architecture in British Columbia, one author noted deep eaves, up to three feet deep, as characteristic of the province, a logical adaptation to a climate of drenching rains.¹⁵ These houses were the standard Canadian type, as a few examples illustrate. Pinehurst in Victoria (1889; Fig. 45) by British architect Thomas Hooper has the large, round corner tower so characteristic of the Queen Anne Revival in North America, along with clapboard and shingle siding, and cut woodwork in the gable. Born in England and a sometime resident of California was John Teague, architect of Burleigh in Victoria (1891-2; Fig. 46), coal magnate Dunsmuir's home. Once again we see the wooden facing, the verandah, corner tower and square observatory, balanced asymmetrically around a near-centre door, on a building that retained the basic blockishness of its design. Maritimer G.W. Grant's home at 1857 Nelson (1904; Fig. 47), Vancouver, is more restrained than those just discussed, but has similar elements: a wood frame covered with a clapboard skin, ornamental windows, dormers, and a corner tower, all expressing an easy, informal air.

While wood construction dominated in British Columbia, some fine brick residences were erected. Ashnola (1889; Fig. 48) in Victoria, designed by L.B. Trimen for N.P. Snowden, composed the standard Queen Anne Revival combination of red brick with white stone to emphasize corner quoins, window mouldings, and the shaped gables inspired by Flemish Renaissance architecture. The architect has relied upon the rhythm of projecting wings capped by gables and grouped Tudor win-

dows as the compositional elements, without the variety of projections and window types usually found on the style, at least on more ambitious buildings such as this. Julian Durham may have been thinking of Ashnola when he wrote these lines about Victoria's houses:

The red brick walls of large and comfortable mansions, o'er —
grown with ivy and wistaria, remind one of England's Elizabethan houses, ...¹⁶

Architect J. Gerhard Tiarks saw the appearance of brick as a sign of overall improvement in the quality of British Columbia building.¹⁷ Ashnola has the same angularity as some of the wooden houses just mentioned.

Although Vancouver, Victoria, and their neighbouring communities were the centres of construction in these years, Queen Anne Revival houses also appeared in smaller communities and in rural areas. Both 324 10th Avenue South (Fig. 49), Cranbrook, and the Ladner Residence (Fig. 50) in Ladner, fit into the mould of more modest Queen Anne Revival houses. They have off-centre gables, bay windows, corner towers, verandahs, high roofs, and little in the way of historical motifs. Again we note the almost exclusive use of the sash window. The choice of brick or wood as a facing material made little difference in the design of contractor-built houses. Such houses could be found during this era in all parts of the country.

A house type popular on the West Coast was the "B.C. bungalow," so called because of its prevalence here; certain of these bungalows had a Queen Anne Revival flavour. The bungalow claimed two ancestors. It was a descendant of the early 19th-century picturesque cottage, a one to one and a half storey house swept around with verandahs on one or more sides, casual, low to the ground, and surrounded by a well-tended garden. Its other parent was introduced from across the Pacific. It was the Asian bungalow, which was similarly a one storey building with a verandah lightly built of wood and other materials, an airy structure ideal for a hot climate. The popularity of the type came from its rapid and inexpensive construction, its suitability to the West Coast climate, its compact, easily maintained interior, and its casual, home-like appearance.¹⁸ The governing element of its design was the roof, which architect R.J. Edwards noted was critical in the effective design of small (costing in the \$2000 range) houses:

The great aim should be to get a good roof sheltering the whole, its bold lines and sparingly unbroken surfaces giving character to

the design. It may be truly said that a really clever roof effect will make a success where without it all is lost.¹⁹

Whatever the style chosen, the emphasis was on broad, low simple lines.

The bungalow followed several stylistic currents, a "Swiss Chalet" mode and an ahistorical variety being equally as popular as the Queen Anne Revival type. Those of the latter style were of wood construction, as was appropriate for a light-weight building type, as Thomas Hooper's own house illustrates (Fig. 51). The columned verandah circles gracefully around the front of the house, to meet the pediment that forms the porch. On the other side of the porch is a picturesque bay window, while the roof above is pitched at several angles and accented with a gable and a dormer. The bungalow spread from British Columbia east, and was soon to be found all across the country, often marketed as prefabs by British Columbia lumber companies.²⁰

As elsewhere in Canada, the Queen Anne Revival began to fracture into its two historical components as the 20th century progressed. Those in the classical vein acquired bilateral symmetry pivoting on the door, with a dressing of decorative details that was exclusively classical. Glen Brae (1911; Fig. 52) remains a Queen Anne Revival house with its voluminous corner towers, its mixture of stone, brick, shingle and carved wood, and its picturesque outline, while its symmetry and classical motifs head it in the direction of the Colonial Revival. But it was the Tudor vein that was to characterize British Columbia domestic architecture in the early 20th century. For the segment of the population that strove after Britishness, the half-timbered Tudor Revival was ideal. Sharp and Thompson's R.S. Lennie Residence (1912; Fig. 53) in Vancouver shows how quickly the Queen Anne Revival evolved into something completely independent. Gone is the roundness of the Queen Anne and its variety; only the stair hall plan remains. Instead is an almost mechanical repetition of pseudo half-timbering, over-used according to some, angular and startling in its contrast of light and dark, the hallmark of the Tudor Revival of the 20th century.²¹

The Prairies

The last two decades of the 19th century were significant years in the development of the Prairies provinces and their architecture. The railway was completed linking east with west, settlers arrived from the rest of Canada and from Europe, agriculture began in earnest, and towns and cities grew up along the railway lines to serve their surrounding lo-

calities. The Prairies had a late start in the building of Queen Anne Revival houses. The pattern of the style's development was largely borrowed from Ontario, whence came a large number of Prairies architects and their clients.²² Mid-western cities in Canada and the United States grew up too quickly to develop a regional style of architecture by this early date, and depended for a long time upon imported styles and materials.²³ In the 1890s and early 20th century, architects worked in the picturesque Queen Anne Revival we have come to know so well, in brick and wood. The compositional devices familiar elsewhere appear here, on structures made even more compact, in order to cope with bitter Prairie winters. More use was made of hollow wall construction, there were fewer projections, and the chimney breast was often brought inside the house.²⁴ "The monotonous squareness of many of the dwellings is owing to the need for facilitating house-heating in the bitter Winnipeg winters."²⁵ In keeping with the locale were those buildings erected in the buff brick manufactured in the Prairies. A strongly classical and a strongly Tudor Queen Anne Revival appeared in the 20th century.²⁶

Substantial architectural development was late getting off the ground in the Prairies, for as architect George Browne noted when he had arrived in Manitoba in 1879

there were no buildings of any importance, and the wigwam of the Indian, and the log house of the pioneer were seen on every side, while the frame buildings were not numerous off Main street, ...²⁷

Browne observed that the boom years following soon after his arrival were not especially favourable to the appearance of good buildings, because in their haste for quick profit, speculators often put up flimsy structures. Browne could report by 1894 that the situation at least in Winnipeg, had changed:

The architecture of our city is now in a transitional state; and the wood, brick-veneer and galvanized iron age is passing away, and is being succeeded by the stone, brick and copper age, our capitalists recognizing that it is poor economy not to build for the future as well as the present.²⁸

Nevertheless, the late start gives us fewer Queen Anne Revival buildings to discuss.

Once building began seriously, western cities exhibited qualitatively good construction, despite their relative youth.²⁹ As the largest city in the Prairies at the time, Winnipeg had the greatest population, a concentration of capital and a number of architects, and so erected the largest

quantity of Queen Anne Revival houses. As might be expected in a young city, the buildings of the 1890s fall into a mould shaped by fashions elsewhere. The home at 37 Edmonton Street (Fig. 54) in Winnipeg is brick, two and a half storeys, with a verandah, off-centre gable, corner tower and contrasting white trim. Woodworking is used to good effect in the balconies and verandahs, in the last stages of the tower, for cornices and in the gables. Like Queen Anne Revival houses elsewhere, architectural effect is concentrated on the front elevations, the back and sides being rather more functional in appearance.

Outside Winnipeg the same type of house appears. In Swift Current, Saskatchewan, 233 Lorne (Fig. 55) uses even more expansively the formula of corner tower, off-centre gable, and encircling verandah, as do the Winnipeg buildings. Note the Ionic columns, a classical feature that blended easily into the design of an unclassical building.

Rather more ambitious, certainly idiosyncratic, is 1925 1st Avenue (Fig. 56) in Prince Albert. The building is composed in the familiar manner but looking more closely we see startlingly large dentils on the cornice, oversized for the building, a rare use of roof tiles, elaborately shaped gables and dormers, and horseshoe-arched windows that have given the building its name "Keyhole Castle." The garage with its shaped gable would have certainly made Queen Anne wonder.

Besides brick houses there were wooden residences, some large two and a half storey houses, others small, one to one and a half storey cottages. 13225 21st Avenue (Fig. 57), Blairmore, Alberta, has an underlying composition of off-centre gable, circular enclosed verandah, dormer and bay window. The house illustrates how well the compositional principles of the Queen Anne Revival worked for a small, picturesque home, even when shorn of the specifically historical motifs of the style.

Efforts to create a Queen Anne Revival indigenously appropriate to the Prairies centred around the choice of materials. Most architects preferred to import red brick,³⁰ feeling that only a rich red-brown could give a sufficient air of strength and warmth, especially valued in that climate: "In such a bright clear atmosphere and a climate which in winter is sometimes severely cold, the use of warmer tints of colour is desirable."³¹ Seen against the bald landscape and open sky of the country, any paler material seemed somehow insubstantial: "... the monotony in colour [of the local brick] is a great drawback to the artistic inspirations of the intelligent professional man who longs for what he cannot get."³² Nevertheless a few ventured to use the local buff brick, for part or all of their buildings, and when framed by green foliage, a pale building looked well. A.F.B. Clark found the admixture of pale brick a relief from monotonous

Eastern building: "The blending of the bright tints of these buildings — white, gray, red, terra-cotta — gives a pleasing, fresh colour effect, quite unique to one used to the sombre piles of our Eastern cities."³³ While unorthodox for the style, it imparted its own subtlety, such as at 342-13th Street (Fig. 58), Brandon. Here we can see that the consistent use of light brick voids the building of the colour contrasts so favoured by the Queen Anne Revivalists. Instead, the lighter tone allows greater delicacy of surface treatment, in that the play of light and shadow over the brickwork helps to pick out relatively fine details such as those under the eaves, which would be lost if executed in a dark material.

With the early 20th century came different varieties of Queen Anne Revival houses. The Rutherford Residence (Fig. 59), Edmonton, drifts more closely towards classicism, for there is an underlying symmetry to its composition. Decorative features of the Queen Anne, specifically the shaped gables, polychromy, and Tudor-style windows keeps this building from becoming a truly classical Revival structure. In the other direction, 54 West Gate (Fig. 60) of Winnipeg, leans towards the Tudor, being asymmetrical, polychromatic, having Tudor windows, ribbed chimneys, shaped gables, and few classical details beyond some mouldings.

Quebec

Being an emphatically English style in origins, the Queen Anne Revival was a style employed almost exclusively by English architects for English patrons. Its popularity in Quebec was limited to English communities, that is, parts of Montreal, Quebec City and the Eastern Townships. Throughout the 1880s and 1890s, houses of the style were erected in brick in cities and small towns, but in brick and wood in rural areas. Towards the end of the 1890s and into the first decade of the new century, heavily classical and heavily medieval Queen Anne Revival buildings began to appear. At the same time the Château style emerged as a favourite in the province, sharing some of the principles of design of the Queen Anne Revival, while considered culturally more appropriate to a French community.

As the largest and most prosperous city in the Dominion, Montréal could naturally be expected to participate in whatever was currently fashionable in architecture. But unlike Toronto, Montréal's interest in the Queen Anne Revival was not wholehearted. Even the most casual visitors to the city were struck by the overwhelming domination of stone construction, for modest dwelling and wealthy mansion alike. For some the

greyness was tiresome, lacking in variety and colour, and something to be improved upon; for others more sensitive to the character of the place, the stone tradition had to be respected. Amongst the general greyness, a red brick tradition played a minor theme: "All is hewn stone with but a slight leaven of brick, ..." ³⁴ P.E. Nobbs noted the brick accent came accompanied with white sashes and green shutters. ³⁵

As Queen Anne Revival houses appeared alongside the local stone, the brick structures — along with the occasional house in red sandstone — took on something of the sobriety of stone. Perhaps this change of character came about because Montréal architects were used to designing for an unpliant stone that hardly allowed for the whims of a frivolous style. Or perhaps it was because, as author Arthur Weir put it, the stone simply reflected the dry character of the people who lived there:

The effect of massiveness, solidity, permanence, the absence of graces depending upon colour and form which the exterior of the city has upon the visitor, is perhaps a fairly accurate indication of the nature of the people. ³⁶

Whatever the cause, Queen Anne Revival houses in Montréal, as our examples show, have a distinctive note of the ascetic about them that sets them off from houses in the style elsewhere.

The abstemiousness of the Montréal houses is typified by two houses, 3475 Stanley Street (1894-98; Fig. 61) by James and H. Charles Nelson, and the Davis Residence (ca. 1909; Fig. 62) by Edward Maxwell. In both cases, there is a simple centre block varied only by two ground to attic projecting masses, each ending in a gable. The Davis Residence is red brick with a few lines of white stone trim, a brief colonnade for the porch, and one bay window on the main façade. Window varieties are few: a Venetian window over the porch and above, a dormer with a baroque scroll pediment. The Stanley Street house is even dryer: two projecting masses with matching windows, and little ornament save the two different pediments in the gables. No corner towers, no obvious verandahs, unremarkable chimney stacks, and few window types.

Only slightly more elaborate was the Smithers Residence (1904-1905; Fig. 63). Similarly, there was a centre core block varied by two projecting masses and two gables. Again the wall composition is a consistent red brick with white stone trim. More decorative features include the Flemish gables and pointed arches with trefoils on the second-storey windows.

Besides the architect-designed mansions of the well-to-do were more anonymous houses, designed much like Queen Anne Revival houses else-

where in the country regardless of the local traditions. Such a house is 3492 Durocher Street (ca. 1884; Fig. 64) which is in red brick with white trim, two and a half storeys high, having a projecting bay, a gable, a dormer, and a cantilevered tower.

More emphatic in its stone heritage is Quebec City; those few brick structures within the walls of the old city are uneasy interlopers. Queen Anne Revival houses are clustered outside the walls along Grande Allée and Laurier streets, and include such palatial essays as 600-614 Grande Allée East (Fig. 72, described below). On a scale more typical of Quebec City houses is the Hamilton Residence, 570 Grande Allée (1908; Fig. 65) by Edward Staveley. Again we find the simplicity that characterized the Montréal houses; one advancing gable with stepped pediment, an off-centre door, and basically one window type, a mullioned window with small panes in the upper section.

As an area with a sizable English-speaking population, the Eastern Townships was the setting for Queen Anne Revival houses. Moreover, the wealth of the province and some well-to-do Americans made the Eastern Townships their vacation country, and so a number of splendid summer homes appeared amongst the year-round ones. A certain flavour of the American Queen Anne Revival is not surprising, considering the presence of American summer residents and the proximity to the United States; the use of wood in preference to brick is the most obvious reflection of the influence. Reminiscent of New England is the Château Norton (1912; Fig. 66) in Coaticook. It is a long, horizontal design, and shingle covered, featuring Venetian windows, bay windows, a corner tower, and classical columns for the porches.

In smaller towns and in rural areas, there appeared Queen Anne Revival houses which were aesthetically like those of the style erected elsewhere in Canada. These are either red brick houses with white trim or wooden houses, both types composed of two and a half storeys, having gables, a steep, dormer-studded roof, accents of terracotta (for brick houses) or decorative shingles (for wood houses), with "Eastlake" or columned porches. One such brick design is 995 du Palais Avenue (ca. 1890; Fig. 67), St-Hyacinthe. A typical wooden house is 3095 Girouard Street West (ca. 1885; Fig. 68), St-Hyacinthe; the composition is the same as the brick house just described, the only essential difference being the translation from brick into clapboard and shingle. The structure at 5 St-Jean-Baptiste Street East (ca. 1910; Fig. 69), Montmagny, is rather more elaborate, having nearly every motif of the style ever used: polygonal and round corner towers, a classically columned porch and verandah, ribbed chimneys, decorative gables, steep roof, and small-paned win-

dows. It is a composite of all that might be found on a small-town Queen Anne Revival house.

Townhouse design was constricted by narrow street elevations; nevertheless the features of the Queen Anne Revival could produce some attractive streetscapes. A terrace in Beauport (Fig. 70) is composed of a series of two-bay units, one bay for the door under a porch, the other bay for a projecting window below a tower. Corner quoins, oval windows, and white porches provide interesting accents. When these elements are combined into a series, the streetscape becomes quite lively and attractive.

Without doubt the most bizarre Queen Anne Revival house erected in the province was the Château Menier (1903; Fig. 71) built by French industrialist Henri Menier on Anticosti Island, intended as the manor house of a private fiefdom. The steep roof, oriel window, bay windows, verandah, ribbed chimneys and dormers are characteristically Queen Anne Revival. There is something of a Swiss chalet about the place as well, in the large centre gable which comprises several storeys.

Architects in Quebec were divided over the appropriateness of the Queen Anne Revival to the province. Some, sympathetic with the idea of making styles regionally appropriate, considered that the native architecture of the province had much to teach architects in the way of designing buildings to cope with a difficult climate, especially in the matter of roof designs. The steep roofs of the province had been so commonly used for so long that they had become identified with the character of the place. Modern buildings with their complicated super-structures "result in leaking roofs and damaged walls, with endless repair bills."³⁷ One writer admonished his colleagues:

The Quebec architect should build, not because this or that style is fashionable, but with proper regard for requirements of climate and surrounding circumstances, produce such a building as will without question assert itself to be of a type suitable to the climate and other conditions of the locality in which it stands. This the old buildings of Quebec did; let us not despise them, but so improve them and embellish them and adapt them to modern notions, that in the new production we shall have, if not a national at least a local style of architecture.³⁸

By using a local solution to a local problem, proven effective by years of use, an architect could render regionally appropriate the buildings that he erected.

Modern buildings in Quebec were equally accused of having no flavour of French culture about them.³⁹ It is in the context of local, cultural suitability — an idea promoted by the Queen Anne Revivalists — that the Château style made its appearance in Quebec. While the Queen Anne Revival purported to be inspired by the later medieval, early renaissance architecture of England, so the Château style claimed the same transitional period of French architecture as its source of inspiration. French architecture had preserved right into the 18th century the steep rooflines of medieval building, appended to entirely classical structures. Several of the Queen Anne Revival architects had written appreciatively of the vernacular building of the era of Francis I, finding its asymmetrical massing particularly attractive.⁴⁰ And so the taste for French Renaissance, latent in the Queen Anne Revival, blossomed first in Quebec. A Château-style building had an asymmetrical elevation, dormers, conical roofs, a façade of small-paned windows, round Loire Valley towers, corbelled eaves, and a heavily worked wall surface. The features just mentioned bear a close kinship with those of the Queen Anne Revival or, like the corner towers, were in fact commonly used. The two styles shared a concern for texture, picturesque composition and siting. The principal difference between the styles was that the Château-style buildings were predominantly in stone, which made them materially as well as culturally appropriate to Quebec.

In examining two buildings, we can point to the common aesthetic concerns of the two styles, showing that the Château style has its origins in the same currents as the Queen Anne Revival. 600-614 Grande Allée East (Fig. 72) has the red brick of the Queen Anne Revival with a growing use of finely worked stone banding more characteristic of the French style. French also are the corner *tourelle*, the corbelled eaves, and certain of the ornamental gabled dormers. While these features hail from the Loire Valley, the concern for contrasting colour and texture, busy roofline, projecting bays and wings are pure late 19th-century trends. Similarly, the Hugh Vincent Meredith Residence (1896; Fig. 73) in Montréal, uses several notably French motifs: the corner tower, the medieval French columns of the porch, the slight bell-cast to the roof, and the lancet windows to the left of the polygonal tower. The similarities of the Queen Anne Revival and the Château Style we shall examine again in a later chapter on resort hotels.

The turn of the century saw a slight shift away from the carefree eclecticism of the 1880s and 1890s to a Queen Anne Revival heavily accented by either the Tudor or the classical. Recognizable in the Knowles residence (1896; Fig. 74) of Westmount (Montréal) by Robert Findlay is

the composition of projecting gables, dormers, and corner tower of the Queen Anne Revival, but the half-timbering is beginning to dominate the surface treatment. By contrast the Auld residence (1898; Fig. 75) of Montréal by A.F. Dunlop is strongly classical, with its centre door and Venetian window. The steep roof, triangular dormers and bay window keep the design from becoming a true revival of classicism.

Interiors

If we could return to any one of the larger houses of the Queen Anne Revival period to tour its interior as it originally was, we would find it as luxurious, as various and as colourful as the exterior. Stepping into the past through the carved front door, set with stained or frosted glass, into a vestibule floored with coloured encaustic tile, mosaic or rubber tiles,⁴¹ let us view a house room by room as guests might.

From the vestibule we enter the stair hall of the Thomson residence: merely a circulatory space one might expect, but in the lavishness of its finish and its carefully planned fittings, it is in fact one of the principal rooms (Fig. 76). Its rich treatment is in part a reaction to the lack of interest previously shown in this space:

It has long been the custom to treat the hall and staircase as unimportant parts of the house, to give them little or no attention, and so they have presented a naked, cold, and uninviting aspect — places to be hurried through as quickly as possible.⁴²

Now the hall is luxuriously appointed in order, quite simply, to impress the guests: "The first impression you form of a house is very often the last, and your first impression is formed in the hall."⁴³ To one side one finds a moulded brick fireplace, lined with blue and white Dutch tiles, with an intricately carved overmantle having a mirror in the centre, and cherished ornaments on the fitted shelves around. The fireplace is surrounded by built-in seats, perhaps even with a lowered ceiling over them and walls around them, forming an inglenook (a kind of room within a room). The inglenook was a device seized upon with great enthusiasm, becoming a feature of the Queen Anne Revival style, considered essential no matter how small the house.⁴⁴ The spirit of nostalgia that motivated it is summed up here by a nameless contributor to the *Canadian Architect and Builder*:

The real old ingle is quite delightful, with its great cambered oak-beam across the opening, 14 feet wide or more, and its red-brick floors and the old muzzle loader over the chimneypiece,

and the little lead-glazed lattice with its dimity curtain If you are going to have an inglenook, at least keep it plain and solid and comfortable, and have a hearth before which you can stretch your legs, and a fireplace big enough to burn a reasonable, good oak log.⁴⁵

The same author noted with some distaste that the ascetic rusticity he admired in the original was being corrupted by contemporary taste for quaintness:

There has been a tendency lately to overdo the queer corner and the curious passages. I have a book before me, sent out by a well-known firm of furnishers, in which there are half a dozen or more designs for inglenooks and bays and recesses which do not result from any necessity of the plan, but are placed at random with no particular object but that of looking queer [Furthermore] how far away from this is the affectation of a modern ingle-nook, with its aggressive grate and mechanically stamped paper frieze and frillings of 'art fabrics.'⁴⁶

In the vast, unheated hall of a medieval manorial house, the enclosed space of the inglenook trapped the fire's heat for the benefit of those crowded around it; its revival in an age of yearly improving central heating systems was a gesture of unadulterated nostalgia. Since the owner was not building an inglenook for the purposes it had originally served, he was therefore at liberty to ignore the author's advice and install this piece of Victorian whimsy, simply for the pleasure of it.

Besides the inglenook the principal ornament in the stair hall is the stairway itself, designed with the same care as a piece of sculpture (Fig. 77). It starts in broad steps towards an outside wall, where it turns on a landing lit by a jewel-like stained glass window (Fig. 78). Here the stair goes up another range of steps, leading to the upstairs hall with a balcony giving on the hall below. The stair has all the drama of a stage prop, so theatrical would be one's descent, dressed in Victorian garb. The wood from which the stairs are carved is the very richest that the owner could afford, as is the panelling that lines the wall of the whole stair hall, a fragrant cedar, dark walnut or red-brown mahogany, polished to a high finish. The wooden floors are left their natural colours, unstained, and also brought to a brilliant shine.⁴⁷ It is a room meant to impress the guest with the wealth and good taste of the owner, a place to welcome and entertain formally, and equally a comfortably intimate place to retire with a good book, curled up beside the fireplace in its womb-like inglenook, for a quiet read.

Referring back to the floor plan of the Thomson residence (Fig. 3), we can see that the principal rooms leading from the stair hall are each different one from another, each with its own elements of surprise and delight. In the parlour we may see a sun-lit bay window, perhaps another inglenook, certainly another fireplace.⁴⁸ The bay window added a special charm to interiors:

It is wonderful how much the cheerfulness of a room is enhanced by the introduction of a bay window with canted sides, admitting a ray of sunlight across the floor, which would otherwise have passed outside.⁴⁹

Overhead is a plastered ceiling, an ornamental rosette from which hangs a chandelier or gasolier, and a classical cornice frames the edges of the room. The fireplace dominates the room, its size and importance exaggerated by heavily carved columns to either side of the opening, and an elaborate overmantle above set with mirrors, shelves, sculptures and other ornaments (Figs. 79 and 80). In the dining room is a fitted buffet, and if the orientation of the site permits, the view is towards the north or east so that the hot afternoon sun does not intrude. The kitchen is in an unobtrusive corner, its odours isolated from the dining room by a servant's pantry. Servant's stairs rise from the kitchen, and either continue up to the attic within their own stairwell or meet the main stair on the landing through a discreetly panelled door. Usually, a large house has on its ground floor a book-lined study, witness to the literary tastes of the residents, and a conservatory was always desirable. Upstairs each of the bedrooms has something different to characterize it: a bay window, a fireplace, an oval window or access to a balcony. Under the eaves are a few more bedrooms. Where the size of the building lot permits, the thoughtful architect has laid out the house so that every room receives, at some time during the day, some direct sunlight, for the well-being of the tenants.⁵⁰ Cross-draughts, too, were thought healthy, and so windows were placed on as many sides of the room as the plan allowed.

Such a floor plan as the Thomson residence is the ideal, as suggested by the principal Queen Anne Revival architects. In more modestly planned houses the formula is much abbreviated. The plan might be a centre hall one, as is characteristic in the Atlantic region. The orientation of the rooms might have more to do with the siting of the house on its lot rather than the direction of the sun's rays. Economy dictated the lavishness of interior details such as panelling, tile, carving and plasterwork. And lack of space sometimes dictated the elimination of the stair hall altogether.

Townhouses have less freedom in layout, and the floorplan is standardized to a large extent. From the entrance vestibule the visitor passed into a central stair hall, perhaps with a fireplace and seating. The parlor is to the front, dining room and kitchen to the rear. Individuality in room shape is limited by the need for an economical use of space. Orientation towards views or the sun is an accident of the lot alignment.

Matching the richness of the setting is an extravagant decor. Everywhere colour and texture meet the eye: embroidered firescreens, brocaded sofas, tables and chairs with heavily carved legs not unlike the Eastlake verandah posts outside, antimacassars and afghans strewn everywhere, cool blue Dutch porcelains, and perhaps a Japanese print or two. The walls, ceilings and mouldings are tinted, stencilled or gilded, and free use is made of colourful wallpapers, textured, embossed or even imitation leather.⁵¹

Having ascended the stairs in Daniel Thomson's hall, or basked beside the fire of Henri Menier's would-be seigneurie, we have come to a reasonable understanding of what motivates their tastes, what statements they seek to make about themselves through their surroundings. They have acquired, without doubt, the very best that their considerable means could afford of domestic products, of the wealth in the British Empire and outside it. Their homes are designed by the finest architects of the day, with the latest principles governing comfort, health and taste, equipped with the newest in labour-saving devices, especially central heating,⁵² and the costliest of furnishings. Their aggressive extravagance sought to say in a positive manner what benefits could be derived from the imperialism and capitalism they so proudly espoused. They seized eagerly upon all that expansionism, mobility, technology and invention could offer, while retaining a touching attachment to their cultural past, even as its vestiges slipped irretrievably through their fingers.

IV. APARTMENT ARCHITECTURE

A spate of apartment construction took place at the turn of the century, and from this burst of activity came a number of fine Queen Anne Revival designs. The buildings appeared in response to the increasing density of Canadian cities, and to a demand from a segment of the population for an alternative to the discomforts of hotels and boarding houses, poor rental accommodation, and the expense of home ownership. In the design of these structures the Queen Anne Revival exhibited a remarkable adaptability to new functions, and to new sizes.

It should be underlined that the move to apartment living was nothing like a mass movement. Most Canadians, like most Britons and Americans, cherished the single family dwelling as the only suitable kind of home; apartments were for the poor or the unmarried.¹ "There are few more important words in the English language than the word 'home'," cautioned Toronto architect W.A. Langton, "and it is about to acquire but a modified meaning to those persons who intend to adopt a life in the apartment houses that are beginning to rise in our big cities." Langton portrayed in apocalyptic terms the destruction of family life as we know it thanks to the lack of privacy afforded by apartments, both for the family from the outside world, and for the individual members of the family from each other. He predicted a deformation in childhood development from the lack of space to play, and a further decline in the woman's standards of home-making skills.² With such an attitude it is no wonder that apartment buildings tended to be shoddily built and poorly equipped efforts. They were put up by speculative builders, with no balconies and with shared kitchens, aimed at a market that had not much choice in the matter. Such negative attitudes changed somewhat in the wake of the apartment buildings designed at late century: functionally they were given better water supply and sewage disposal, fireproofing, more light and air, and elevator access.³

Visually the apartment building improved under the hands of the British Queen Anne Revival architects, Shaw's Albert Hall Mansions (Fig. 10) being an example of what could be done.⁴ The key to a successful Queen Anne Revival apartment building was to conceive of the building as a single, unified whole, rather than as a beehive multiplication of units. The building was designed very like a large house, and indeed often had "Mansion" in its name. Usually the building sat upon a high base storey of stone like the basement of a house. Above this rose brick walls accented by wood or stone window trim and balcony supports, with the great height and breadth of the structure broken up by bay windows, balconies, curved end walls, and decorative gables. Because of the asymmetry and irregularity afforded by Queen Anne Revival design, apartment buildings could be moulded to fit almost any shape of lot. On the standard rectangular city lot 'H's and 'U's were most commonly used as block plans. Inside there was a considerable mixture of designs, with one to four bedroom apartments, often well-appointed; they could be expected to have a common laundry, lockers, janitor's quarters, fire escapes, gas stoves, garbage chutes, and even fireplaces.⁵ Some apartment buildings had common dining rooms for those who chose not to cook, in-building stores or even a bandshell.⁶ Cast in the mould of a wealthy man's mansion, built solidly of fine materials, with every consideration for domestic comfort, apartment buildings came to be accepted by some well-to-do Canadians as a desirable choice of accommodation.⁷

The Marlborough Apartment House (1900; Fig. 81), built in Montréal by Taylor and Gordon, was a showpiece of apartment architecture of its day, both for the quality of its stylistic design, and for the luxury of its appointments. Its fine "Elizabethan" design was "characterized chiefly by its graceful towers, picturesque outlines and free ornament ... carried out in red pressed brick, set off by rich cream colored sandstone trimmings." Inside, it boasted marble and iron stairwells, a variety of apartment sizes, speaking tubes, dust chutes, direct light and air for each room, hardwood floors, fireplaces with Elizabethan mantelpieces, lots of closets, a cold storage system, up-to-date heating, plumbing, ventilation and electricity, and balconies. There was even a telephone.⁸

The design principles of the Queen Anne Revival apartment building allowed for considerable flexibility in application. Roslyn Court Apartment building (1909; Fig. 82), Winnipeg, by William Wallace Blair exemplifies the 'mansion' design, with the singleness of conception that underlay the more successful designs. It has the unified composition of a house with a couple of projections and some receding sections, so that there is some diversity among the parts of the whole. The light-coloured

foundation has been increased in scale, to be in proportion to the greater mass of the building. Its bay windows, decorative gables, and varying roofline soften the effect of massiveness as does the medley of red brick and white trim.

An irregular site plan could elicit a similar effect of unified variety, as at the DeBary Apartments (1912; Fig. 83) in Winnipeg. Working with an ordinary rectangular lot that might have called for nothing more ambitious than a simple U-plan, the architect has oriented the opening towards the corner of the site so that great rounded ends frame the approach. The inner court has walls that ripple with the sweep of projecting bay windows, while the exterior walls are relatively plain.

Smaller apartment buildings could have equally successful designs, since they more closely approximated the house in scale. An emphasis on massive roofline, oversized gables and low, ground-hugging proportions gives Dundas Terrace (Fig. 84) in Charlottetown by W.C. Harris, and the Savoy Mansions (Fig. 85) in Victoria the air of picturesque homes, if rather amplified in scale.

The typical apartment design of the era was rarely as thoughtfully designed as the examples given. At its most basic form, it was a simple U-plan, squarish in outline, broken up only by a few protruding bay windows. The Manhattan Apartments in Vancouver (1907; Fig. 86) is a U-plan building, its interior access lined with oriel windows, leading to a columned front door. The roofline is flat, ornamented only with a deep cornice, rather than the gables and dormers one might expect. Still, the design has a certain quiet dignity.

Few such apartment buildings were erected, since people in general preferred to commute by tram to their own home rather than live in an apartment in the city core. Too few were built to distinguish any kind of regional patterns of design such as appeared in domestic architecture. Winnipeg built more apartment buildings than other Canadian cities, erecting structures for all classes of people and passing the first by-laws in the country regulating their design.⁹ W. Percy Over explains why Winnipeg led the way:

Winnipeg is a most favourable place for apartment buildings as the population for the most part is a very transient one and buildings of this description are ensured financially as being a most paying investment.¹⁰

There was considerable resistance to apartment living in Eastern cities among people who were, as one promoter of apartment living lamented, "forgetting that the times have changed, and these places have got beyond

the village conditions."¹¹ Nevertheless, a few apartment buildings were erected in very nearly every city.

In spite of their scarcity, these buildings must have given turn-of-the-century Canadian cities a greater air of urbanity than they had had before. Imagine these apartment buildings rising tall above the houses, as high as the commercial buildings of the time, and by their size and careful design, suggesting the sophistication of greater cities like London and New York. We can see the appearance of apartment buildings as a sign of urban maturation, as comes from a stimulating mix of building types with the varieties of people who inhabit them.

V. RECREATIONAL ARCHITECTURE

For the lovers of the great outdoors, players of tennis and badminton, sailors, rowers, canoeists, gymnasts, hikers, hunters and fishermen, for all of the physically active, Canada was a wonderful place to be at the turn of the century.¹ Beginning in the 1870s and continuing until the outbreak of the First World War, there was a growing emphasis on personal health, the attainment of physical and moral well-being through physical exercise and escape from the dirt — tangible and spiritual — of city life to the purity of the suburbs and countryside.² A large segment of the population could take part in this movement largely thanks to continually improving transportation systems. Horse-drawn and then electric streetcars transported people not only from home to work and back, but from the steamy city centre out to nearby beaches, lakes, rivers, and country clubs. Railways reached from urban centres to resort country, so that people could take vacations hundreds, even thousands of miles from home. Steamer traffic brought the European to North American shores, and steamers plied the navigable lakes, rivers and canal systems of the entire country.³ Canadian resorts were enormously popular not only with Canadians, but with Americans and Europeans equally, lured by very aggressive tourist literature to the uncrowded refuges of this northern clime.⁴

At the end of their journey, pleasure-seekers needed facilities appropriate to their activities: hotels, clubhouses and YMWCA's in the cities, golf or aquatic clubhouses in the suburbs, and hotels in the mountains, on the seashores and lakeshores of the countryside. The boxy, angular and symmetrical structures belonging to the Stick Style of the 1870s⁵ gave way to those of the 1880s: large, picturesque compositions of bay windows, shaped gables, oriels, towers, in sombre brick or cheerfully painted wood, verandahed, terraced, chimneyed, and boasting the comforts of home. The stylistic trend across the country adhered to the Queen Anne

Revival, with the most noticeable differences occurring between those erected in the city, and those erected in suburban and rural locations.

Urban

Queen Anne Revival hotels, Ys, and clubhouses in city settings were rather compact compositions, their size constricted by urban density. Any projections from the main block were shallow, and verandahs were rarely encountered. Upon their brick façades were arranged bay and oriel windows and shaped gables; steep rooflines often contained several storeys of bedrooms, and if the building were on a corner lot it might have a tower at the junction of the two façades. The variety of window types and much-ornamented roofs could be used to give urban buildings a picturesque appearance, without breaking away significantly from the limited block of the building.

The McGill Street YMCA⁶ in Toronto (1889; Fig. 87) compacted into its façades nearly all of the features one might find on an urban Queen Anne Revival building: several bay windows, at least two Venetian windows, three towers, and gables and dormers galore, all in red brick with contrasting trim. The typical YMCA was a studiously simple design, not enriched as the Yonge Street Y in the manner of a private clubhouse for the wealthy. Usually they rejoiced in

the plain brick façade, the regularity of windows, and the practical cornice is everywhere found, the art of the architect being noted in the proportions given to these features, ...⁷

The Ys very quickly adopted a plain classical style, for the dignified yet inexpensive façade that the style afforded.

Good Queen Anne Revival designs could be achieved by modest means. The smooth bulk of the Hotel Vancouver (1886-89; Fig. 88) was more restrained, and ornament was confined to a much-broken up roofline. Some thought it too smooth. The author of "British Columbia Letter" said unflatteringly that the hotel

is about as interesting as a respectable tea warehouse in Tooley Street, for the passerby might reasonably conclude, but for the height of the storeys, that this triumph is a bonded store.⁸

Certainly the design is exaggeratedly flat, more so than the general trend of the style.

The Vancouver YWCA and the Windsor Hotel in St. Stephen, N.B., similarly use as much variety as possible on relatively flat façades. The Vancouver YWCA (1910; Fig. 89), was a large block with a lower, more

ornamented wing to one side. It had a plain ground storey, relieved only by a porch and bay windows, a high roofline with dormers, half-timbered gable, bay window and observatory. Architect G.E. Fairweather gave the Windsor Hotel (1889; Fig. 90) in St. Stephen projecting gables and a corner tower, which lent the building some variety and prominence within the constraints of the space.

The simplest hotels were plain blocks, given either bay or oriel windows, a corner tower, or both. The Hotel Dallas (1891; Fig. 91) in Victoria had alternating oriel and flush windows in the middle storey, and an observatory in the centre. Otherwise it was a simple, flat-roofed block of a building. Bay windows and a corner tower ornament Woods Hotel (1907; Fig. 92) of Vancouver.

Rural and Suburban

Rural sites offered hotel buildings much more freedom in design, since there was more room over which to sprawl. Rural sites were also a challenge for the thoughtful architect who considered that buildings should harmonize with their settings.⁹ In speaking of rural design, author Grant Helliwell offered this advice:

Especially in outlying and rural districts has the architect opportunities to obtain pleasing effects impossible in the case of city dwellings. Here not only does the unlimited ground area admit of landscape architecture in perfection, but the natural and topographical characteristics of the site, will, in the hands of a skillful and judicious artist, furnish the keynote of the design for the dwelling, and form the basis of a combination, beautiful and satisfying because of the perfect concord of all its parts. If the location is rugged and precipitous and the horizon sharply broken by the peaks of tall pines or rocky crags, every sense of fitness and harmony would be violated by a design in which the prevailing lines were long and level and all features of the building uniform and symmetrical.

We would look rather for an irregular treatment — high roofs and pinnacles — a broken angular skyline, and a general air of rough vigor and strength. On the other hand should the site be on the seashore, low and flat with level sand beach and horizon unbroken either towards land or water, then a long, straight roof line, broad verandahs and a general horizontality of style and restfulness of feeling would seem to be compatible with the

surroundings. On the materials with which buildings are constructed and the colours of those materials much also will depend if a pleasing, artistic and harmonious effect would be produced.¹⁰

With its variety of features from which to choose, and its different types of materials and their treatments, the Queen Anne Revival proved surprisingly malleable in fulfilling these guidelines.

Each area of the country had its own offerings of water or mountains, and clean, fresh air. Maritimers and New Englanders came to Cape Breton, the shores of the Bay of Fundy, and inland in New Brunswick and Nova Scotia for hunting and fishing. Cacouna in Quebec was sometimes called the Saratoga of Canada, while the Point-au-Pic area and Lac St-Jean country were very popular. The Thousand Islands in the St. Lawrence River between New York State and Ontario became something of an exclusive community for American millionaires. Ontarians preferred the Muskokas and Georgian Bay area. Manitobans had Lake Winnipeg and the Lake-of-the-Woods nearby, and Albertans had the mountains (although the tourist literature of the era gives the impression that more Europeans and Americans frequented the mountain hotels than Canadians). Health-seekers in search of hot, dry air found it in the interior of British Columbia, where several hot springs were developed very early for their curative properties. And of course the coast line of British Columbia was incomparable for its breath-taking scenery.

Looking at one early hotel, we can pick out the basic features of the later hotels. Built by the Boston firm of Cummings and Sears for a group of Maritime and New England investors, with American clients in mind,¹¹ the Tyn-y-coed (1882; Fig. 93) was one of three hotels erected on Campobello Island, New Brunswick. In contrast to the urban hotels, this hotel was lower in height, just three and a half storeys, and sprawled comfortably over its considerable grounds. Of paramount importance was the verandah, since it was for the view and fresh air that people came to stay. Other balconies and an observatory gave additional outdoor space. The lengthy stretch of the building was made up of long wings punctuated by projecting shorter wings, over-hanging storeys, a corner tower, and a steep, dormered roof. The construction was wood-frame, covered with clapboard, having accents of shingle and half-timbering.

Wooden, verandahed, sprawling and informal: such were the hotels of seaside and lakeside or mountain retreat. Those on the water had generally quieter wooden surfaces, the clapboard and shingle applied like a tautly stretched skin. The type held true for hotels on the East Coast, West Coast and on the interior lakes and rivers. The Algonquin Hotel

(Fig. 94) in St. Andrews, N.B., built in 1889 and much expanded over the years, had a strong, horizontal orientation with its broad verandahs and balconies, harmonizing pleasantly with the distant ocean horizon and the level landscaping. Only the modest peaks of the roofline broke away from the whole. The Broughton Arms Hotel (1905; Fig. 95), on Cape Breton, was constructed with its principal façades skirted by verandahs, the bulk composed of towers and bays, and the skin an evenly worked treatment of shingles.

On the opposite coast was the Mount Baker Hotel (1893; Fig. 96) erected by F.M. Rattenbury on Oak Bay, the outskirts of Victoria. The treatment was strikingly similar to the East Coast hotels: three and a half storeys, broad verandahs and balconies, an observatory, few vertical projections, and a light, restful surface treatment.

In between the two extremities were the lakeside resorts of the interior, which achieved in similar ways the air of restful enjoyment appropriate to a waterside location. G.A. Monette's design (Fig. 97) for a hotel at Grosbois Island in Quebec has a verandah running on two sides and a smoothly clapboarded surface to maintain an air of delightful repose. The design of the Château Murray (Fig. 98) is a little busier, the façade more broken up by its bay windows and projecting gables, yet still low and broad in feeling. An unusual structure at Kingsville (Fig. 99), Ont., was the Mettawas Casino (meaning a summer resort rather than a gambling establishment). Its corner tower had been flattened and spread out so that it lost the verticality towers normally convey, and it became fully one half of the building. On the other half the roofline was brought down almost to the ground, so that the whole building had a low, almost squat appearance.

In two of the Rocky Mountain resorts¹² we find the formula of design reworked into a more crude, more rustic variation on the theme, to suggest something of the primeval qualities of their settings. In the older portion of Château Lake Louise (Fig. 100), seen to the left in the illustration, there were the wide verandah, corner towers and projecting wings customarily seen in hotels of the style. But the shingle surface was made especially rough, as densely textured as the pine forests surrounding it. The newest portion of Glacier House (1904-1906; Fig. 101) showed how well such a building could fuse into its environment. Notice how its rough surfaces, its peaks and jutting walls corresponded to the forested peaks behind, a happy congruity of nature's and man's constructions.

The plan of the late 19th-century hotel held a basic resemblance to that of a Queen Anne Revival house, although much enlarged. The model of the stair hall as focus of domestic design worked very well for hotels

as well. The guest entered first into a large lobby (Fig. 97), containing the reception, stairs to the other floors, having access to the public rooms of the ground floor, and frequently graced with a welcoming fireplace and comfortable seating. Small hotels had only the basics; for instance on the ground floor of the Hotel Dallas half was taken up with rented shop space, leaving the hotel with room for reception, a parlour, a general dining room and a ladies dining room only. But where space permitted, hoteliers indulged in an amazing variety of rooms, each with its own specialized function. Besides the usual dining room, parlour, bar and billiards, a hotel might accommodate rooms for letter writing, smoking, reading, dark-room development, palm room, ladies reception room and dining room, and barber shop. Over the reception rooms the bedroom floors usually repeated themselves one above the other. Strewn about the grounds might be gazebos (Fig. 17), landscaped lawns, stables, boat-houses — whatever was needed for the activities provided.

Judging by contemporary descriptions, the interior decor tried to touch appropriately upon the theme of the setting. For city hotels we read adjectives such as "elegant" or "sophisticated," while resort hotels tried to be "rustic" or "cottage-like." While the former might have expensively carved wood panelling, plasterwork, and costly furniture and rugs, the latter might lean towards exposed beam ceilings, bare pine walls and rattan furniture.

Clubhouses for hunting and fishing, as well as golf and country clubs also sought an ambience of easeful charm and rural prettiness. Such was the Montreal Hunt Club (1898; Fig. 102) by E.W. Hopkins, looking like the large houses of the era, turreted, peaked, and shingled, straining earnestly after the picturesque. Golf clubs usually tried for a more sober tone, effecting something closer to Tudor half-timbering. A Darling and Pearson Golf Club (1904-1905; Fig. 103), near Winnipeg, used dark wood and half-timbering for warmth and informality. While hunting and fishing clubs were usually in fairly remote areas, golf and country clubs were appearing in close proximity to nearly every city.

Aquatic clubs gave architects an opportunity to indulge in some delightful fantasies. Rowing, sailing, and canoe clubs were usually built sitting on piers in the water (or at the level of high tide on the seaside), with docking and storage facilities below. Above were shaded balconies and observatories from which to follow events on the water, and a cozy clubroom within the circumference of decks. The Royal Nova Scotia Yacht Club (1889; Fig. 104) by Edwards and Webster was as pretty as a doll's house, with its bowed Venetian windows and gambrel-roofed dormers. A.W. Peene's Victoria Yacht Club (1895; Fig. 105) in Hamilton,

with its fanciful towered roof, cast in sunlight and shadow with white sails swirling around it, must have been a delightful place to pass a summer day. The small size of the Rideau Canoe Club (Fig. 106) in Ottawa gave it an appropriate scale for the narrow waterway upon which it sat. The corner *tourelles*, broad expanse of roof and shady verandah made it look like some improbable model ship.

The notions of fitness to landscape applied equally to the private summer residences and cottages then appearing on lakeshores and in suburbs:

... we must so place and design the house that it not stand out as a disturbing excrescence, but shall look at home in its place, in harmony with its surroundings.¹³

Generally this was accomplished by a low, ground-hugging profile, the use of local materials, and a carefully planned casualness.¹⁴ These principles applied to the large summer homes of the wealthy, such as C.B. Benson's summer home (Fig. 107) or A.W. Ogilvie's (Fig. 108) or to smaller cottages such as Charles Wagner's summer home (1901; Fig. 109) suggest. But by this studied informality nothing crude was intended: summer homes obeyed the same laws of floor planning and elevation as dictated by the Queen Anne Revival style, albeit with more care taken as regards sunlight and view, and usually with the creature comforts their tenants enjoyed in the city house, in baths, kitchens, pantries, fireplaces, and the like.¹⁵

Summary

The First World War interrupted tourism and when the war ended patterns of vacationing and travel changed. The city hotels of the late 19th century were too small to be profitable, and were left to degrade into flophouses or to survive on the bar take, by-passed by larger, more elegant hotels. Some urban clubs survived, like the Assiniboia Club (1912-13; Fig. 110) in Regina, because they continued to fulfill a need. Patronage of YW/YMCAs grew, and the Association abandoned its old buildings for bigger and better equipped ones. As for the rural clubs and hotels, their wooden construction seemed destined, in the words of one foresightful critic, "for sudden, rapid and uncontrollable combustion, from the most trifling cause."¹⁶ Those in good locations that offered year-round activities, like Château Lake Louise, were quickly rebuilt in incombustible stone, brick and concrete, usually in the Château style.¹⁷ The hotels that were seasonal or catered to a limited clientele, such as

Glacier House which was open only four months of the year and served alpine climbers almost exclusively, were abandoned, demolished or had a way of burning to the ground while closed for the winter. Even before the War there had been a growing fashion for private cottages accessible by streetcar or boat. The automobile, increasingly common in the post-war era, brought families not to countryside inns, but to their own private cottages. Nevertheless the air of pretty charm or studied rusticity created so well by the Queen Anne Revival remained the aesthetic goal of any thoughtfully designed summer home.

VI. INSTITUTIONAL ARCHITECTURE

Throughout the second half of the 19th century there was a growing demand for more and better social services, particularly in the areas of education and medical care. A better educated and healthier population came to be perceived as a commonly desirable goal, and while philanthropists played a hand in founding institutions, independent associations and governments gradually took on the responsibility of social benefactors.¹ The buildings erected to house these services were schools and university buildings on the one hand, city hospitals, asylums and sanatoria on the other. They evolved rapidly during this period, as society's needs grew and defined, and as the knowledge of diseases and their treatments became more sophisticated.² One might make an interesting study of these functional types, examining in what ways architecture was made to assist in education and medical care; here it will suffice to examine the part played by those buildings in the Queen Anne Revival style.

The principles of picturesque composition and colourful and textural use of materials guide the design of Queen Anne Revival institutional buildings. The structures are built up of advancing and receding masses casting broad areas of light and shadow; high rooflines of intersecting ridges, gables, dormers and prominent chimney stacks; historical motifs in Tudor, bay, oriel and Venetian windows; sculpted pediments in gables and over doors; and of course, towers. The major difference between the institutional buildings and other buildings of the style is the predominance of bilateral symmetry which made planning of large buildings easier. Urban institutions are consistently brick, while those in rural and suburban areas are usually wood. It is in the contrast of rural and urban that the institutional buildings subdivide stylistically, rather than on a regional basis.

Urban Buildings

The urban hospitals, colleges and schools are usually two to three storeys high, with symmetrical plans. They have the Queen Anne Revival vocabulary of steep roof punctuated by gables and dormers, façades of advancing wings, bay and oriel windows. Their brick construction was generally dictated by fire regulations,³ as much as by the choice of architectural style. The most cogent advice on institutional design was in E.R. Robson's *School Architecture*, advice which applied equally well to hospitals and colleges as to schools. He recommended H, E, and U plans for simplicity, brick for its fireproofness, and the architecture "... of the time of the Jameses, Queen Anne, and the early Georges, ..." ⁴ as the only suitable style of brick construction available.

The urban hospitals were built on the ward system, that is, a series of long, rectangular rooms each housing anywhere from five to 20 beds. The rooms were arranged so that they had as many exterior walls as possible, to encourage the free flow of air from outside, and the penetration of sunlight throughout the day, since air and light were thought to discourage the spread of disease.⁵ The ward system implied hospitals built on pavilion plans involving long extensions from a central administrative core.⁶ The ward system was well suited to buildings of H, E, and U plans.

An early example of a Queen Anne Revival urban hospital was the Home for Incurables (1879; Fig. 111) in Toronto, a long, sprawling building whose bay windows and verandahs were designed to admit light and air freely. The building had the angularity of forms characteristic of buildings of the 1870s, with the motifs of the Queen Anne Revival: shaped gables, a tower, bay windows and decorative brickwork. The Home for Incurables had, like many hospitals, extensive grounds, a privilege accorded to hospitals but few other urban buildings. The space gave privacy and quiet to the hospital inmates.⁷

Hospitals of the 1880s and 1890s tended to be more compact, having perhaps one or two wings radiating from the main body of the building.⁸ Like the former Protestant Hospital, Ottawa (1873-75; Fig. 112), the main block was usually broken up only by shallow projections capped by gables. In this hospital as in others of these decades, decorative brickwork and carving enlivened the surface. Verandahs offered patients a pleasant place to spend the day in good weather.

More typical of the hospitals to come was the Jeffrey Hale Hospital (1901; Fig. 113), Quebec City. Here we see the usual brick construction, high roofline of dormers and gables, and a façade of advancing bays; but on the whole this building is more compact, more economically designed,

than its Toronto predecessor. The wards are drawn into a rectangular whole, so that they have outside exposure on one, or possibly two, sides. Its tight design, symmetry, and plain, banked Tudor windows were to characterize hospital design for the next several decades.

Urban educational institutions share many features with the urban hospitals, such as bilateral symmetry, brick construction with contrasting white or grey stone trim, a compact form varied by shallow projections, Tudor and classical decorative motifs. Annesley Hall (Fig. 114), built in 1902-1903 by G.M. Miller has sufficient space to expand upon the Queen Anne Revival theme. One prominent wing breaks forward from the structure, giving the building a picturesque composition on the corner site. Shaped Flemish gables ornament the large gable ends and the smaller gable dormers echo their silhouette. Direct sunlight and fresh air were considered essential for a healthy study environment, and the banks of Tudor windows provided these in ample quantities.

The architect of St. Andrew's College, Toronto (Fig. 115), used an underlying symmetrical composition to organize the great length of this structure. While the door and a large gable acted as a central anchor for the building, the portions to left and right differed from each other somewhat. On one side was a series of bay windows, on the other there was a low gabled projection, a verandah and a corner tower. The combination of red brick with white stone trim provided variety and consistency.

College and university buildings built upon the gothic and classic themes of the Queen Anne Revival for a half century to come. On campuses across the country appeared buildings with the low proportions and symmetry of classicism, adorned with Tudor windows, polychromatic surfaces, bay and oriel windows, and some classical and gothic details. From models such as Dalton Hall (1917; Fig. 116) in Prince Edward Island, derived the so-called scholastic Gothic. The building is a simple brick block whose surface is shaped by a few oriel windows, decorative brickwork and contrasting trim. Regularly spaced gable dormers and unusually deep eaves make the roofline more picturesque.

The Geology Building at the University of Manitoba (Fig. 117) clearly illustrates the evolution towards 20th-century classicism. It is reminiscent of Shaw's New Scotland Yard (Fig. 13) in the horizontal banding of stone standing out from the dark surface of the wall. On this structure, classical symmetry and details predominate: a central pediment, an arched window, pilasters at the door, and classical mouldings. It is in buildings such as this that we can look for the beginnings of a Classical Revival

that was to set the tone for many university and college buildings of this century.

Under the care of a thoughtful architect, smaller buildings could benefit from the design ideas of Queen Anne Revival architecture. Burke and Horwood's Bible Training School (1898; Fig. 118) Toronto, was symmetrical, with Tudor windows, medieval polygonal turrets, an oriel window, shaped gables and ribbed chimney stacks. The care taken in the stone carving marked this building off for its qualitative excellence. Trafalgar School in Montréal (Fig. 119) by Taylor and Gordon is a basic, self-contained block, but its form has been much manipulated with the projecting piers (somewhat suggestive of medieval flying buttresses), and by the stepped gables on the end. Again, exquisite stone carving characterizes the building, as shown in the main entrance (Fig. 120).

Rural Buildings

In rural locations, hospitals, asylums, sanatoria and a few colleges were stylistically akin to the urban institutions. They had similar vocabularies of classical and medieval decoration, picturesque rooflines, advancing and receding masses, a tendency towards symmetry, and textured and colourful materials. They differed, however, in their interpretation of these features. While urban structures were brick, fairly restricted in wings and additions, and inclined towards the vertical, country institutions were usually wood, having long, low proportions. Including more in the way of verandahs, balconies, towers, and other appendages, rural hospitals resembled resort hotels as much as public institutions, and the clean air and peaceful scenery of the country along with the homey comforts of the buildings were meant to aid recovery. These so-called cottage hospitals multiplied considerably in the late 19th century, in Britain and Canada.⁹

Among the larger institutions, there is a similarity in design, and a use of symmetry or near-symmetry as a way of dealing with size. The Lakeside Home for Little Children (1891; Fig. 121), built in 1891 on Toronto Island by Curry, Baker and Company, had a symmetrical design on its water elevation. The advancing centre gable was flanked equally to each side by verandahs, two dormers, and a corner tower. The length of verandahs, long sweep of the roofline, and decoratively shaped dormers all created a restful, cheerful air meant to help alleviate the suffering of the residents of Toronto's Sick Children's Hospital when they were transferred to the Island for the summer. Similarly, the Provincial Home

(1894; Fig. 122) in Kamloops, B.C., had a nearly symmetrical design, with its E-shaped ground plan. The centre portion was varied by a bay window and corner tower. The long, rambling mass with its clapboard and shingles created a pleasantly homey and uninstitutional atmosphere.

Fresh, cool air, sunlight throughout the day, and beautiful scenery were all thought to contribute towards the control of what was then Canada's number one killer, tuberculosis.¹⁰ The forms of the Queen Anne Revival could be manipulated to maximize the light and air that penetrated a building. The project that exemplified the principles of architectural design in the service of health care was the Gravenhurst Cottage Sanatorium for Consumptives, in Gravenhurst, Ont.¹¹ (1897; Fig. 123). The main building, erected in 1897 to the designs of G.M. Miller, was entirely faced with verandahs on its southern flank so that residents could take the air throughout the day, summer and winter.¹² The verandahs curved at each end of the building, embracing the porch and observation tower in the centre. Along with the main building were a boathouse, a gazebo, residences for the staff, and several cottages for ambulatory patients, all harmonizing stylistically with the main building. Looking at one of the cottages (Fig. 124), designed in 1899-1900 by D.B. Dick, one can see the same symmetry, the southern elevation of verandahs, curved corners, and a broad expanse of roof dominating the composition.¹³ The complex sat on a hillside facing south towards a lake, its rear sheltered from northern winds by a pine forest.

Inspired by the Gravenhurst building was the Tuberculosis Sanatorium (Fig. 125) in Kentville, N.S., built in 1902-1904 by J.W. McGregor of Montréal. It was basically the same design, but without an observatory on the main structure, and without accompanying out buildings in the same style.¹⁴ The entranceway served as a central circulatory space complete with inglenook, while the exterior design "harmonizes with its surroundings, its massive proportions lending themselves to the situation and the dull brown and green colouring of the building carry out the colour scheme of the landscape."¹⁵

In appearance smaller rural institutions were very like the Queen Anne Revival rural homes of the era, that is, they had a domestic scale, picturesque composition, and wooden construction. The Old Ladies' Home (Fig. 126) in Yarmouth, N.S., built in 1889, has the design of a largish house, two and a half storeys high, steep roofline of gables, and dormers, the first two floors varied by bay windows, porches and a corner tower. Similarly, All Saints' Hospital at Spring Hill Mines (Fig. 127), N.S., built in 1893 to the plans of Harris and Horton, had a domestic air about it; it had a smaller scale than the buildings previously described.

This was another successful renovation by Harris and Horton, in which an older building was added to, and redesigned into a harmonious whole. The design was asymmetrical, yet balanced, the two-storey projection on the right offset by the large gable projecting on the left.

Two rural buildings, a college and a school, illustrate the application of the Queen Anne Revival in its most basic form. The buildings of Columbia College (Fig. 128), Westminster, B.C., were both wood, three storeys, symmetrical, their vocabulary of Queen Anne Revival forms reduced to corner towers, and some half-timbering on the left-hand building. The Indian Mission School (Fig. 129) in Port Simpson, B.C., designed by Hooper and Goddard was a basic, self-contained rectangle of a building, its use of Queen Anne Revival motifs limited to Venetian windows and hung shingles in the gables. Otherwise the building suggested, in its symmetry, evenly spaced windows and restful cubic volumes the Colonial Revival to come.

A miscellany of smaller public and institutional buildings used the Queen Anne Revival; among them were a few public libraries, some smaller town halls, and firehalls. The Balmoral Firehall (1911; Fig. 130) in Toronto bases its design upon the urban buildings of the Lowlands, with its stepped gable facing the street on a narrow façade. The use of decorative brickwork, contrasting stone trim, gracefully designed windows, and satisfying proportions give great dignity to a small, utilitarian structure. The Flemish theme appears again on another item of public building, a public lavatory (Fig. 131) planned for Hamilton, Ont. Stepped parapets mark the ends of the structure, and appear again over the main entrance.

Summary

Altogether, there were few institutional buildings erected in the Queen Anne Revival style. In the competition for a new Legislative Building for British Columbia, T.C. Sorby's submission was for a Queen Anne Revival design;¹⁶ but there was something too light, too frivolous about the style to make it suitable for something as sober as a legislative building. Throughout this period, the Romanesque Revival was by far the more popular choice, its ponderousness and solemnity somehow more suitable for hospitals, asylums, schools and libraries. By the time the First World War broke out, both the Queen Anne Revival and the Romanesque had been supplanted by the Beaux Arts for major public buildings. For smaller public buildings there was a kind of stripped-down classi-

cism composed of symmetrical buildings having regular fenestration and red brick construction with a minimum of ornamentation except for a touch of the Tudor in some banked windows. The Beaux Arts and the Classical Revival became standard fare in the post-war era for very nearly all of the institutional types discussed, both rural and urban.



VII. COMMERCIAL ARCHITECTURE

There are few commercial buildings in the Queen Anne Revival style to examine, since it was in this genre that the style exerted its least influence. Nevertheless, the Queen Anne Revival offered some solutions to the problems posed by commercial architecture, based upon the models of Shaw's New Zealand Chambers and urban buildings of the Lowlands. The latter are tall, narrow buildings whose gable ends face the street. Commercial structures were built similarly all across the country; I will mention some grand, showpiece structures, and a couple of generic types more commonly found.

Some lively discussion on the architecture of commercial buildings took place at the 1893 annual meeting of the Ontario Association of Architects.¹ Those present generally agreed that something new was needed in the commercial districts of the nation, since the existing modes of building for commercial purposes had become a terrible bore. At the core of their discussion was an agreement on the needs of commercial buildings, in particular two things. First was the requirement for large areas of windows; interior office space had to be well-lit, and natural daylight was considered far more desirable than artificial. Large windows were also necessary to display goods, and since merchants wished to show their wares on all floors they wanted expansive windows over the whole façade. A watery Italianate style had served the purpose for some time, the formula of round-headed or flat-headed windows with pediments set regularly in a plain block of a building was a shadow of the Romano-Tuscan palazzo. It was dignified and cheap, but the windows were confiningly narrow, the building governed by its walls, not its openings. And Gothic Revival was "well-known" as unsuitable for commercial premises, because its pointed windows did even more to exclude the light.

An attractive, stylistic garb for commercial buildings was the second preoccupation of the architects participating at the 1893 conference. Al-

though design was dominated by historical revival styles architects were prepared to modify historical styles to suit the times. Although they did not mention it at this meeting, these architects were no doubt aware of other strictures on the design of commercial buildings; the high cost of real estate in urban centres obliging them to build up and not out; and the absolute necessity for fireproof construction. Required was an attractive formula of design, extensively fenestrated, not too expensive, fit to the narrow sites of commercial districts.

The Queen Anne Revival had a chameleon-like ability to reshape itself into whatever was called for in any particular situation. In the case of commercial architecture, the style pulled out of its wardrobe just the sort of window that would have pleased any merchant, a window that was reasonably attractive, and added some variety to the streetscape: the oriel window. It opened up nearly the whole wall space of the upper floors, while not encroaching upon the public pathway below which was an idea first put forward by Norman Shaw in the New Zealand Chambers (Fig. 12).

J.J. Browne seemed to have been entirely carried away with the oriel window on the Central Chambers (1890-93; Fig. 132) in Ottawa, but his excess seems to have had successful results. Probably speaking of this building, Toronto architect Gregg offered it as a solution to the needs of commercial architecture:

He [Gregg] had seen an office building in Ottawa that he thought was a success in one way. Every office in the building had a plate glass bow window; the bow windows were carried up to the roof.

It might not be pure architecture, but it had a pleasing effect, ...²

Large plate glass windows set in an arcade open up the first two floors to public view. The top storey windows are a parody of the palladian motif, and have terracotta panels in the pediments. The rippling effect of light and shade upon the building as one sees it from an oblique angle, and the airy gleam of glass predominating over the brick piers are satisfyingly light and graceful.

For other commercial buildings, architects seized upon the model of the vernacular Flemish building for its solution to the problems of confining sites:

The English architects have now gone to Belgium in search of a style and the example has already made itself felt in this country and more of the same may be expected. If instead of merely looking for style our shop front designers would take a hint from the Flemish they ought to find the most characteristic fronts,

which are simply mullions and glass from end to end, serviceable models for a store which is to be well lighted on each floor.³

Taylor and Gordon's Bank of Montréal⁴ of 1894 (Fig. 133) is decidedly Flemish in tone. Broad banks of windows on the ground and middle floors open up the wall surface. The simple block-like form of the building is broken up by the shaped gables and dormers on the roofline, set with round windows, sculpted panels, date stones, decorative urns, and pilasters.

Straightened commercial sites rarely offered the luxury of a tower, but with some cunning a tower could be worked into the scheme of a building on a corner lot. At the Bank of Hamilton (Fig. 134) in Wingham, Ont., built by D.B. Dick⁵ in 1891, the tower is set upon the outside corner of the structure, so that in plan the building would appear to be a regular block. Halfway up, the square-plan tower shifts gears into the round plan favoured by the Queen Anne Revival, and the conical roof gives the Bank a prominence amongst its neighbours that it would otherwise not have had. A corner also allows an extra elevation, so that two shaped pediments on intersecting gables enliven the roof structure. By clever means a small, block-like building with few projections could have an energetic picturesqueness usually found only on larger buildings on more generous sites.

The oriel window and the shaped gable in particular had a lot to offer to small commercial buildings. Kellogg's Drugstore (Fig. 135) in Victoria has alternating oriel and flush windows, and a much abbreviated corner tower. The white window mouldings and balustrade set up a lively contrast against the brick walls. Urban lots more commonly were narrow, so that the composition worked around a vertical axis. Simple, yet tasteful, is a two-storey commercial premise such as Rogers Chocolates (Fig. 136) in Victoria, built in 1903 by Hooper and Watkins.⁶ A pair of attached Ionic columns support a classical cornice, which together frame the oriel window. Below is the classic, turn-of-the-century store front, plate glass display windows, leaded glass panels, and an entrance paved with mosaic tile. Rogers Chocolates has the distinction of having its original, handsome wood interior intact.

At a time when commercial building contracts figured largely in any successful architect's practice, it is worth speculating on the reasons why the Queen Anne Revival made up so few of the bulk of designs. Not everyone was convinced of its applicability to commercial design. One author complained that the plate glass essential to modern oriel windows, whatever its usefulness in displaying merchandise, had no architectural merit because of its close resemblance to a void. The same author thought

large windows on upper floors an unnecessary affectation, baking the tenants in summer and causing a strain on the heating system in the winter.⁷ He could not know that plate glass windows were here to stay, whatever the style and whatever the inconveniences they caused. Upper floor shops were less favourable since people were disinclined to climb the stairs, no matter how inviting the displays. The Italianate mode continued, uninspired but familiar and cheap to build. There was as well, among thoughtful architects, a recognition that historical styles were less than useful for modern purposes, commercial purposes in particular. They were already looking with great interest at the ahistorical work of the Chicago men, who were experimenting with functional iron and steel frames supporting curtains of glass between.⁸ Against this trend, the Queen Anne Revival could not hope to compete.

VIII. CONCLUSION

The Queen Anne Revival had its antagonists throughout the course of its history, and the voices of disapproval became increasingly strident until, just before the First World War, there seemed a consensus among architects to drop the style as soon as clients could be weaned away from it. Its faults and inconsistencies were legion. Yet while the Queen Anne Revival we have come to know ceased to be constructed, certain of the ideas it espoused remained, reappearing in the architecture of the new century. The style came under attack for several reasons. It was impractical in a harsh climate. Rambling designs were hard to heat and complicated roof structures needed constant maintenance.¹ Hung tile and shingle cracked in the frost.

Its historical revivalism became a problem. To be accurate, historical revivals must use the materials, techniques, layouts and designs of the period they emulate. But such a rigidly archaeological attitude denies the conveniences and economies afforded by modern developments in materials and design.² The Queen Anne Revival floor plan only suggested the Jacobean Great Hall in its nuclear stair hall; otherwise the floor plans, with their asymmetry, their irregular procession of differently designed and decorated rooms suggestive of a kind of internal picturesque were entirely Victorian. And the benefits of modern kitchens on the ground floor were not to be denied. Moreover, the great, roaring fireplace made little sense in an age when furnace heating was improving in efficiency on an almost yearly basis.³ The ludicrous insistence on the nostalgic over the practical is summed up in this comment:

What shall we say to the revivals of the use of indistinct glass in small pieces fastened together with lead straps, of rough rubble walls unplastered of chilly paved halls, of wide-mouthed, open throated chimney openings, of confining the influence of the fireplace to the ingle nook [sic] and numberless other barbarisms that have made us laughable to the world at large?

We will not stop to discuss whether Queen Anne is dead or not, though she is evidently a guiding star still to the thirsty revivalist who, with faithful discrimination forsakes, with the progress of civilization, such barbarities as metal casements for the newly invented double-hung sash, and welcomes a small increase in the size of manufactured glass that enables him to employ wooden bars of moderate section instead of small lead straps. What would her deceased Majesty have given, or that great architect Sir Christopher Wren either, who preceded her, for such beautiful sheets of plate glass as now adorn our shop fronts? Oh, Revivalist, learn to follow the progressive movement of real Art, and become a designer in architecture instead of a mere dealer in her artistic antiquities.⁴

If an architect chose to be historically accurate, he risked designing a house that was uncomfortable by modern standards. If he employed new materials and techniques to ape an ancient style, he was obliged to manipulate them in ways that did not take full benefit of their potentials. The unavoidable question arose, did not new materials and techniques imply a new architecture?

The claim made by some Queen Anne Revivalists that the style was culturally suitable to Canada was thin. There was no body of indigenous Queen Anne buildings to serve as a basis for a modern revival. Even the staunchest imperialist was aware that Britain and Canada were not the same place. Speaking metaphorically, one author explained it this way: "the evil [of revivalism] is that buildings, like plants, are often indigenous to the soil, and ill-adapted for transplanting to another clime."⁵ The possibility of a uniform imperial style did not exist nor was it considered desirable,⁶ since global conformity crushed local traditions, a trend which the Queen Anne Revival has tried to avoid.

Because the Queen Anne Revival was a style with few strict guidelines to govern composition, it was especially susceptible to the abuses of sloppy design. James Balfour, a Hamilton architect, accused his colleagues of designing houses having "a tower and balcony, and no way to get to either."⁷ Inside there were twists and turns, bays and angles where they had no meaning.⁸ Too often architects concentrated all their efforts on the façade, leaving the sides and the back unadorned, giving rise to the accusation that these buildings were all "Queen Anne in front and Mary Anne behind." Some architects professed to prefer the backsides of these buildings, since these façades at least had the merits of honest design. Pursuing this line of thinking logically, the architect had to ask what

honesty there could be in applied ornament that had nothing to do with the structure or function of the building; the answer post-First World War architects replied was: little.

An economic slump in 1912 slowed construction,⁹ and two years later the War halted it altogether. Once peace returned, there was no desire to return to the old ways. Architects chucked the "Queen-in-Anne-ity"¹⁰ of their fathers onto the refuse heap of the old century.

But not entirely. In examining the architectural trends of the first half of the new century, one comes across many ideas that strike a familiar note. The use of historical periods as sources of modern design does not die out; nor do tastes for picturesque design and an organic approach to floor planning, which underlay much avant-garde work.

Medieval and classical motifs continued to exercise their charms, but as was evident in a few of the pre-War buildings, they exercised them increasingly separately. For those who favoured historical revivals, there was a preference for reviving styles as they had been at their pinnacles. The Queen Anne, being transitional from medieval to classical, was often condemned as debased and impure.¹¹ New revivals avoided the difficulty of blending the classical and the gothic. On one hand there was the medievalism of the half-timbered house, appearing in suburbs across the country. It had startling patterns of dark wood on white stucco, with accents of brick intermixed. The elevations were asymmetrical and picturesque, with a steep roof pitch, casement windows, and interiors heavy with dark wood panelling. Medieval in theme also were a number of college and university buildings, although built of stone or brick rather than fake half-timbering. The Classical Revival was tremendously popular, even though it was based on the architecture of the American colonies during the 18th century, rather than on the Canadian colonial era. Here were clapboarded (or sometimes brick) houses, symmetrical, having medium-pitched roofs, and interiors of lightly-coloured wood panelling and plastering in 18th-century motifs. The tasteful understatement and ease of planning afforded by this style made it popular for institutions, especially for hospitals and some colleges. The Tudor Revival and the Classical Revival took their place in early 20th-century architecture among a host of revival styles that included Beaux Arts classicism, Spanish Mission, Québécois, and Norman.

The Queen Anne Revival left a significant legacy to the innovative work of the 20th century, in picturesque composition, in the handling of materials, and in interior planning. The ideals of picturesque design could produce its own school of architectural design very satisfactorily, once shorn of spurious historical details:

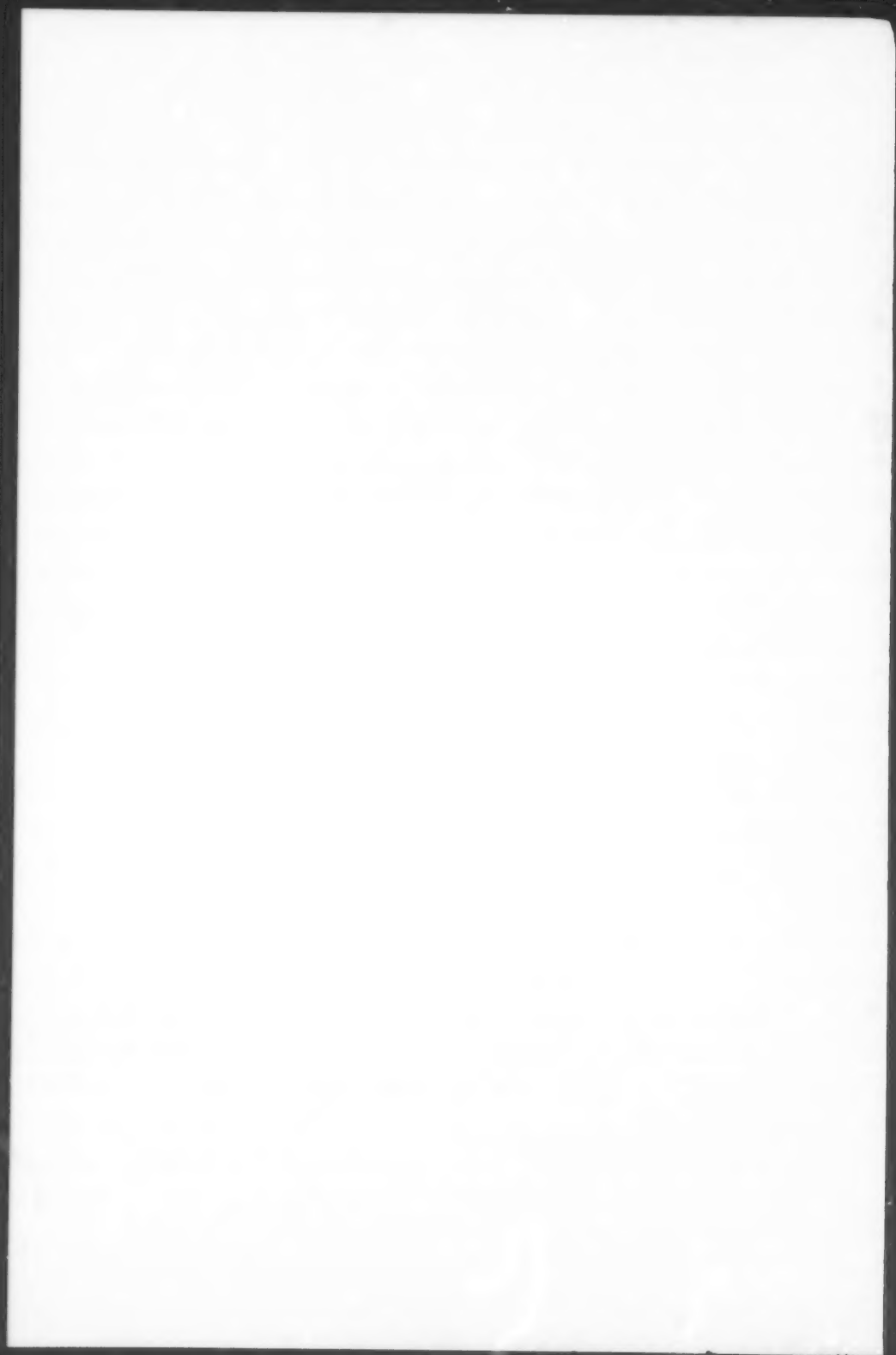
... with the house rejoicing in pure plate-glass windows where necessary, with further qualities such as a perception of the poetry of scale, of rhythm in contrast or repetition of grouping and perspective, of mystery and distance, with fancy at work on the detail, applied perhaps unconventionally, but always where most effective in execution, and either emphasizing construction or decoratively masking it, suggesting intellectual composition as well as picturesque freedom, the harmonious arrangement of features as well as the application of free ornament and many other ideas in design, with play of light and shade, effects of lighting and schemes of colour, all open to the student cut adrift from the modern school of architecture, and an interesting building having naturalness of purpose and real beauty is almost assured so long as each quality of use and fancy is exercised with reasonableness and decency.¹²

The designs inspired by the schools of Voysey and Lutyens in England, and the school of Frank Lloyd Wright in the United States share similar approaches, but which bring them to different conclusions. In both the British and the American school are compositions of advancing and receding masses creating plays of light and shade; vertical masses, asymmetrically balancing horizontal thrusts; and considerable care is taken to create an interesting skyline. These schools respect the materials of a region, and exploit them for their colour, texture and contrast. We can mention Francis Sullivan's work in Ontario as representative of the American school, while Cecil Fox's work in British Columbia and Percy Nobbs', in Montréal are representative of the British.

Inside the houses of both schools there are features evocative of the Queen Anne Revival. Sometimes there are entrance halls that suggest the nuclear hall plan, and the floor plans are treated as something that grows naturally out of the traffic patterns and varying functions of the house, with a central hall as a kind of focus, from which the whole may develop, with each room individually designed to suit the needs of the occupants and the nature of the site. The fireplace retains its role as the symbolic centre of domestic warmth. All these ideas have a familial relationship with the Queen Anne Revival.

The buildings of the Queen Anne Revival contribute still to the quality of Canadian architecture. Although born of foreign ideas, the style was quickly naturalized by a sensitive adaptation to the conditions of the land. Now in older residential areas especially, one finds familiar and comfortable forms that enliven our environment, that continue to

serve new functions when renovated and recycled. Many of the Post-Modern architects have taken a close look at Queen Anne Revival architecture, and are charmed by the free association of Classical and Gothic, the easy manipulation of motifs, materials and colours suggested by the style, long banished by the International Style. A revival of a revival, one might say disparagingly, yet throughout the history of Western architecture, there is a recurrent pattern of historical revival. It is as though, to use the simile of cultivation, an old crop were plowed back into the soil to enrich it, thereby assuring yet another bountiful harvest.



GLOSSARY

This is a glossary of terms found in the text. The definitions are heavily based upon those in: John Fleming, Hugh Honour and Nikolaus Pevsner, *A Dictionary of Architecture*, 2nd. ed., (Middlesex: Penguin, 1972); and Cyril M. Harris, ed., *Historic Architecture Sourcebook* (New York: McGraw-Hill, 1977).

Arcade

A range of arches carried on piers of columns, either freestanding or attached to a wall.

Arch

A curved construction which spans an opening.

A round arch contains 180 degrees of a circle.

An ogee arch is a compound curve, one concave, one convex.

A pointed arch is produced by two curves, based upon two radii wider than the span, so that the arcs meet at a point.

A segmental arch is produced by one curve, with a diameter wider than the span.

Baluster

A short post that, when used in series, combine to support a coping or rail; combined, these form a feature called a balustrade.

Balustrade

See Baluster.

Bay window

An angular or curved projection filled by windows. If curved, called a bow window. If on an upper storey only, call an oriel window.

Bungalow

A single-storey house.

Buttress

A brick or stone construction added to a wall to give it added strength.

Column

A vertical member, usually tapering, that supports an entablature.

Cottage ornée

A house, usually a bungalow, executed in a purposefully rustic manner, and set in a landscaped garden.

Corbelling

A range of projecting blocks usually just below the eaves.

Cornice

The projecting section of an entablature, or any other projecting moulding along the top of a building, wall, or arch, etc.

Crenellation

A parapet with alternating indentations and projections. Also called a battlement.

Dentil

A small, square block used in series as part of the mouldings that accompany the classical orders.

Diaper-work

An overall pattern created by a grouping of lozenges or squares.

Dormer window

A window set into the slope of a roof, usually with its own roof.

Egg and dart

Also called egg and tongue, this is a moulding consisting of alternating egg-shaped and arrow-shaped motifs.

Embrasure

An enlargement of a door or window opening, at the inside face of the wall, by means of splayed sides.

Encaustic tile

Glazed and decorated earthenware tiles.

Entablature

The upper part of a classical order, consisting of the architrave, frieze and cornice.

Façade

Any elevation of a building.

Fenestration

The arrangement of windows on a building.

Gable

The triangular end of a roof, usually formed by a gable roof.

A shaped gable has multiple curves in it.

A crowstep gable rises in a series of steps.

A protruding gable is a subsidiary gable roof that projects away from the main body of the roof.

Gambrel roof

A roof in which a small gable terminates either end of the ridge of a hip roof.

Gothic Revival Style

A revival of the architecture of the middle ages, in particular the architecture of the pointed arch.

Inglenook

A recess for a seat or bench near a fireplace.

Italianate Style

A mid-19th-century revival style characterized by the appearance of villas based upon the Tuscan villa, and urban structures based upon the palazzo of Renaissance Italy.

Lancet window

A tall, narrow window that ends in a pointed arch.

Order

In a classical architecture, a column (composed of base, shaft and capital), and entablature, decorated according to the standards of classical architecture.

Oriel window

See Bay window.

Pediment

A triangular feature usually meant to signify a gable-end, but also used over doors, windows, and centre projections of large buildings.

Pilaster

A shallow pier or flattened column projecting only slightly from a wall surface, and usually ornamented according to the standards of the classical orders.

Polychromy

Literally, meaning multi-coloured. In architecture, it usually indicates multi-coloured materials.

Quoins

Dressed stones at the corners of buildings, usually characterized by alternation of their large and small faces.

Romanesque Revival Style

A revival of features of the Romanesque Style of the 12th century, especially the round arch with wide voussoir, and the corbel table.

Shingles

Wooden tiles usually used to cover roofs, but also used to cover walls.

Shingle Style

An American term used to describe Queen Anne Revival buildings where wooden shingles are used predominantly as a wall covering.

Stringcourse

A continuous horizontal band set in the surface of a wall.

Terracotta

A fired but unglazed clay, usually red-brown, cast in moulds.

Tilehanging

Rows of tile hung on a timber wall.

Tourelle

A turret corbelled out from the wall.

Trefoil

A leaf-shaped moulding composed of three near-circles.

Tudor window

A grouping of three or more tall, slender rectangular windows.

Tower

A tall, relatively narrow structure that may be independent, or attached to another structure. May be round, square or polygonal.

Turret

A small, slender tower.

Venetian window

A window composed of three lights, the centre one the largest and round-headed, the flanking ones narrow and square headed, with the top ending even with the springing point of the centre arch.

Voussoir

The brick or masonry members that form the header over an arch.



ILLUSTRATIONS

2



1

John R. Booth Residence (now the Laurentian Club)

252 Metcalfe Street, Ottawa, Ont.

Built: 1909

Architect: John W.H. Watts

Material: Brick

A sophisticated and elegant design, 252 Metcalfe Street is as luxuriously impressive now as it was when built. Both principal façades are composed to work successfully each on its own, yet seen from a corner angle the two harmonize well with each other through a similar treatment of the shaped gables and by the linkage of the corner sunroom. The square tower is an unusual feature in the Queen Anne Revival, which more typically favoured round towers capped by conical roofs. Inside, the house is a *tour de force* of rich woodwork, delicately carved overmantels, panelling, and a fine, sculpted staircase.

The house was put up for John R. Booth on the site of an older house. After

Booth's death in 1925, the house passed to his son Jackson Booth, who in turn sold it to the Laurentian Club. The Club has maintained the interior beautifully.

John R. Booth was typical of his time and class, and representative of many of the self-made men who commissioned Queen Anne Revival houses. Born in Sheffield, Quebec in 1926, Booth made himself wealthy on the timber trade of the Ottawa Valley. With this financial foundation, he became a promoter of the Temiskaming Steamboat Company, the Canada Atlantic Railway, the Ottawa, Arnprior and Parry Sound Railway, and the Federal Colonization and Reclaiming Company. Booth was also a benefactor of Queen's University and St. Luke's Hospital.

Architect John W.H. Watts was born in Teignmouth, England. He worked for several years in the office of the Dominion Chief Architect before entering private practice in 1897. He was at one time director of the National Gallery.



2

John Hammond Residence

118 York Street, Sackville, N.B.

Built: 1899

Architects: Burke and Horwood

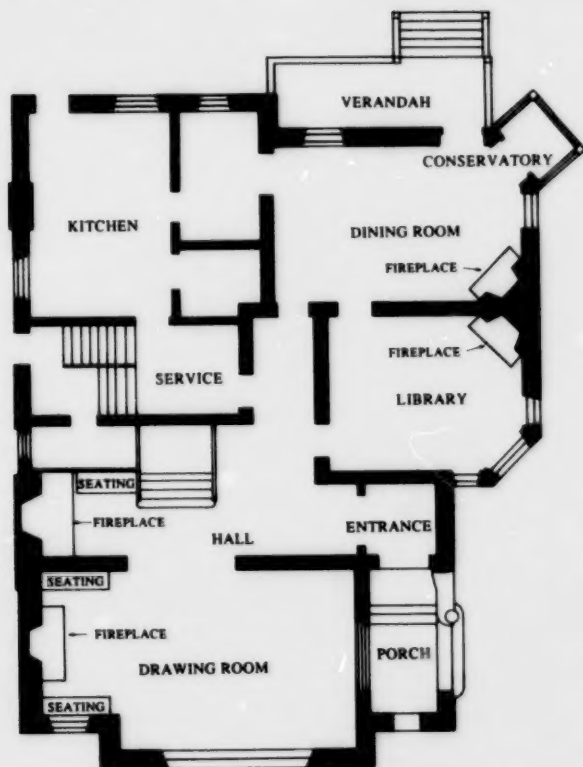
Materials: Stone and shingle

Part of the lower storey of the Hammond Residence is the olive sandstone that is found in the Atlantic Region. This stone was shipped across the country in the late 19th century. An excellent building stone, it was valued for its colour and for the fine detail that its close grain afforded. The upper storey is of stained shingle, so that the white woodwork detailing stands out boldly against these dark and textured materials.

John Hammond (1843-1939) was a Maritime artist who travelled widely. He did several commissions for the Canadian Pacific Railway, and became a close friend of its director, Sir William Van Horne who, it is said, designed the studio fireplace in the house for Hammond. This house still belongs to Mount Allison

University, now serving as the President's residence.

The Toronto firm of Burke and Horwood had a large and successful practice spanning several decades. Edmund Burke was born in 1850; he was educated at Upper Canada College, and studied under Gundry and Langley of Toronto. Upon Gundry's death, Burke became Langley's partner, until 1892 when he took over the practice of the late W.G. Storm. Soon after he became a partner of J.B. Horwood. Horwood, born in Newfoundland in 1864, had apprenticed with Langley and Burke. Separately and together, Burke and Horwood were responsible for a prodigious number of buildings in the Toronto area and across the country, including homes, churches, cottages, industrial buildings, Y.M.C.A.s, and department stores for Simpson's and the Hudson Bay Company. Burke served as president of the Ontario Association of Architects, and as vice president of the Royal Architectural Institute of Canada. He died in 1919. Horwood died in 1938.



3

Floor Plan, D.E. Thomson Residence
Queen's Park Crescent, Toronto, Ont.

Built: 1889 (demolished)

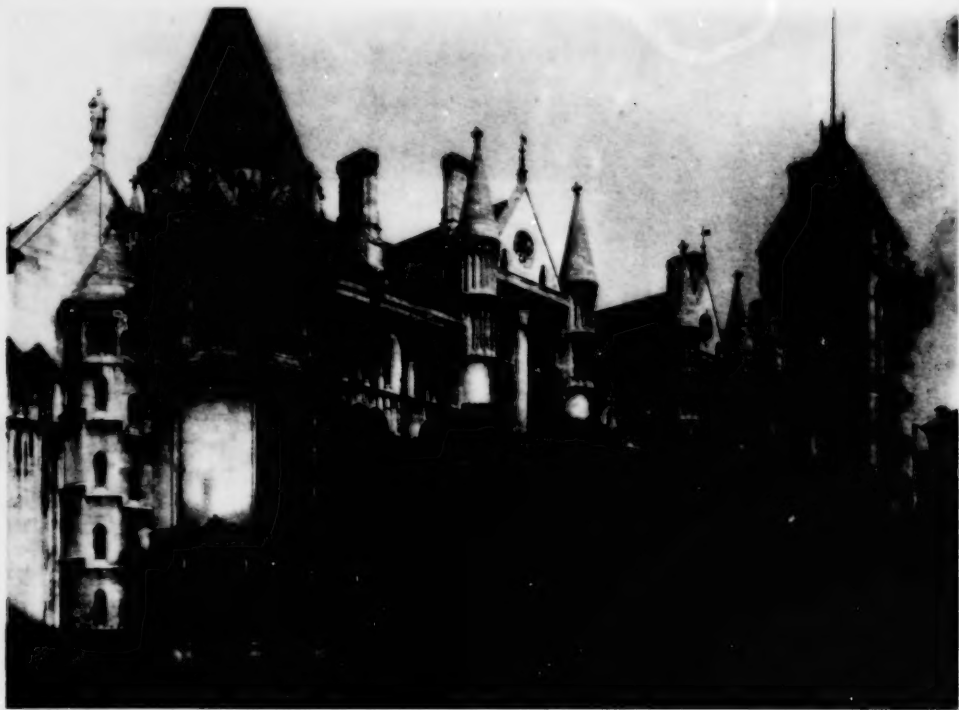
Architects: Langley and Burke

Builders: Dancy Brothers, masons; Dudley and Scott, carpenters; J. Douglas, tin-smith; G. Duthie and Sons, slaters; Holbrook and Mollington, carving; J.M. Causland and Son, painters; Canadian Terra Cotta Company.

Materials: Brick, stone and half-timbering

This floor plan is a good representative of Queen Anne Revival interior planning. One approached the house through a porch and vestibule, which led into the centre stair hall. Here was the

functional and architectural focus of the design: the principal public rooms of the house flowed out of this space. In the hall was an elegant, carved staircase encircling a fireplace with inglenook. The drawing room to the front had yet another inglenook. Both the dining room and library had individual fenestration and each had a corner fireplace. Since this house was on the east side of Queen's Park Crescent, its orientation towards the sun was ideal: the drawing room faced west, the library southwest, the dining room southeast and the kitchen northeast. In spite of the variety of room shapes and types, the plan was very compact, as suits a Canadian climate. (For more on the D.E. Thomson Residence, see Fig. 26).



4

Royal Courts of Justice

The Strand, London, England

Built: 1874-82

Architect: G.E. Street

Material: Stone

The Royal Courts of Justice, designed by Shaw's tutor, George Edmund Street, illustrate the Gothic Revival origins of the Queen Anne Revival style. They exemplify the beauty — and the difficulty — of Gothic Revival design as the younger man was taught it. Street used the irregularity of the Gothic Revival as a way of coping

with more than 1000 rooms of myriad purposes, forced onto a crowded London site. The picturesque variety of forms breaks up any monotony that might have resulted from such a long façade; yet herein lies the trap intrinsic to the Gothic Revival style — excess. The façade is overworked, its length too great, its variety too various. It is simply too much for human perception to encompass. While brilliant in detail, it stumbles as a whole.

(Royal Commission on Historical Monuments [England])



5

Houses**Angers, France**

Some of Shaw's early drawings suggest the direction his practice was to take. In small charming sketches he shows an honest affection for modest houses and shops, the nameless survivors of the centuries. He appreciated their straightfor-

ward use of materials, their harmony with their settings, and the delight that can be found in occasional ornament. Shaw was already thinking along the lines of medieval vernacularism two years before Webb's Red House (Fig. 7) was finished.

(R.N. Shaw, *Architectural Sketches from the Continent* [1858], London, plate 6)



6

Burton Agnes

Yorkshire, England

Built: 1601-10

Architect: Robert Smythson

Material: Brick

From buildings such as Burton Agnes, that combine medieval and Renaissance influences, British architects of the late 19th century took much of their inspiration for the Queen Anne Revival style. In this house, we can readily discern those fea-

tures characteristic of medieval domestic design: bay windows, windows grouped together in banks, clustered ribbed-chimney stacks, crenellation, busyness of the roofline and a certain restlessness in the façades. Those features imported from the newly arrived Renaissance include shaped gables suggestive of pediments, niches filled with sculptures, Venetian windows, and the symmetry of the façades.

(Royal Commission on Historical Monuments [England])



7

The Red House

Bexley Heath, Kent, England

Built: 1860

Architect: Philip Webb

Material: Brick

As a cross-current to the historical revival styles so dominant on the architectural scene of the 19th century was the vernacularism promoted by architects and designers such as Philip Webb, William

Butterfield and William Morris. Underlying Webb's 1860 Morris house plan was an appreciation of plain materials, used unaffectedly by skilled craftsmen. Webb let plain brick and tile speak for themselves in a few simple massings, dominated overall by the massive roof. His respect for regionality and restraint, as seen here, influenced Shaw's later work.

(Royal Commission on Historical Monuments [England])



8

Lowther Lodge

Kensington Gore, London, England

Built: 1872-75

Architect: Norman Shaw

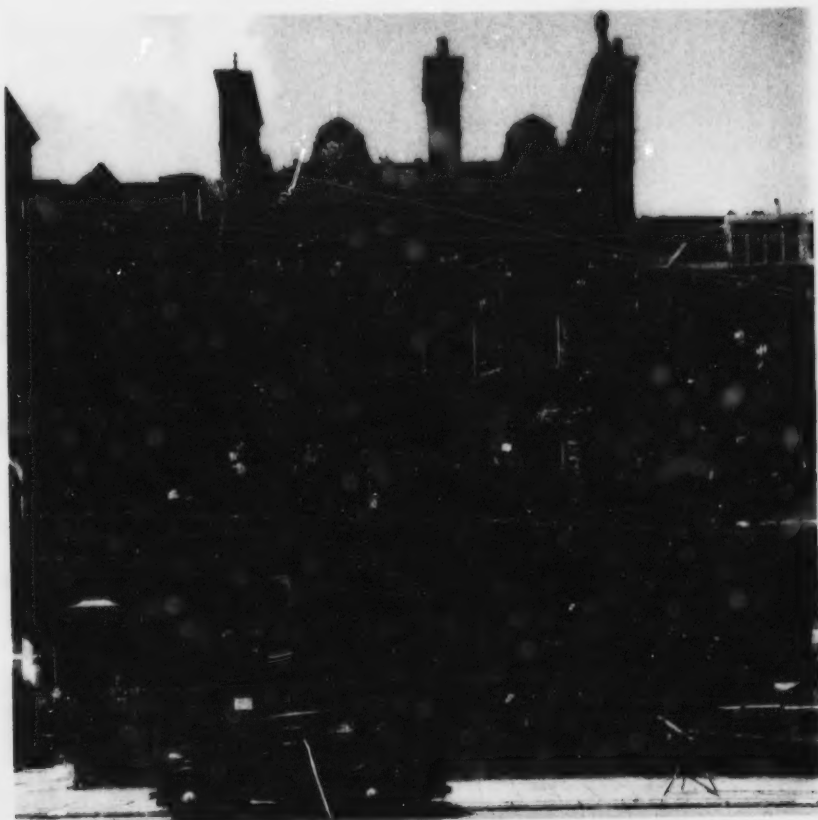
Material: Brick

Due to its prominent location in London, Lowther Lodge was influential in popularizing the Queen Anne Revival style. The richness and colour of its red brick were startling in a city where white stucco and light-coloured stones had reigned supreme in fashionable housing for almost a century. Most of the features of the Queen Anne Revival are present here: picturesque composition of advancing and receding forms, built up towards a

pyramid-like climax in the roof, with dormers, decorative gables and ribbed chimneys. Medieval motifs include the steep roof and Tudor windows; classical motifs included the balustrade over the entrance, the fanlight over the door, and the pediments in the gables. Note how the service wing is visually distinct from the main house, underlining Shaw's appreciation of functionally logical designs.

Lowther Lodge still stands, a hospital on one side, the Albert Hall Mansions on the other, and Hyde Park across the street. The house now accommodates the Royal Geographical Society.

(Greater London Council Photograph Library)



9

The Red House

3 Bayswater Road, London

Built: 1871-73 (demolished)

Architect: J.J. Stevenson

Material: Brick

Called the Red House for the uncompromising colour of its brickwork, this house provided the model for terraces and smaller houses in Britain and North America for much of the rest of the century. The formula set forth in Stevenson's house was a bay window on one side running up through all of the storeys, ending in a decorative gable on the roof; balancing the bay on the other side of the façade

was the entrance, and windows on each floor. The whole building is capped by a steep roof, studded with decoratively designed chimney stacks. The type could be much abbreviated, as at 64-66 Madison Avenue (Fig. 34), Toronto, while still producing a successful design. Other motifs used by Stevenson appeared in the general repertoire of townhouse decoration: shaped gables, decorative brickwork around doors and windows, stringcourses, and balconies. Bombs during the Second World War caused the damage seen here.

(Royal Commission on Historical Monuments [England])



10

Albert Hall Mansions
Kensington Gore, London
Built: 1879-81
Architect: Norman Shaw
Material: Brick

To ease the effect of overbearing scale that a large apartment building might have, Shaw designed the Albert Hall Mansions as he would have designed a house. The two lowest storeys act as a foundation stage for the rest of the building. Above these base storeys, the wall surfaces are broken up into three projecting portions, like the projecting wings on a house, in-filled with shady balconies. The design becomes more lively as it climbs towards

the roofline, culminating in three handsomely shaped gables and two ranges of dormers. The system of chimneys, clustered into a few stacks, continues the effect of a single house design in the roofline as well. The façade is very strictly organized, with its three projections. A harmony of motifs is maintained by the repetition of the tripartite Tudor windows across the façade. With skilful treatment, the Albert Hall Mansions is not out of scale with its neighbours, Lowther Lodge on one side, the Albert Hall on the other. The Mansions has recently been renovated into luxury condominiums.

(Royal Commission on Historical Monuments [England])



11

Newnham College

Cambridge, England

Built: 1874-1910

Architect: Basil Champneys

Materials: Brick

A great number of college and school buildings were erected in Britain in the last third of the 19th century by the principal Queen Anne Revival architects, including Shaw, E.R. Robson, J.J. Stevenson, G.F. Bodley and Basil Champneys (1842-1935). Champneys was the overseeing architect of Newnham College from 1872 to 1910, and designed several structures in the Queen Anne Revival style.

The nearest building in this illustra-

tion has several features of classicism: symmetry, regular fenestration, a classical entablature and a balustrade. The next building also has a classical motif, the Venetian window; yet the shaped pediment and narrow façade are drawn from late medieval Flemish architecture. Beyond, a variegated skyline and bay windows suggest another variation on the theme. The consistent use of red brick with white wood trim helps unify the calculated variety in the building designs. This classical/gothic mix dominated the planning of educational institutions well into the 20th century.

(Royal Commission on Historical Monuments [England])



12

New Zealand Chambers

Leadenhall Street, London, England

Built: 1871-73 (demolished)

Architect: Norman Shaw

Materials: Brick and glass

New Zealand Chambers was one of the most refreshing designs in commercial architecture to appear in a long time. Its oversized oriel windows set between thin brick piers predicted the design trends of the Chicago School by a generation. But the richness and ornateness of the surfaces

are entirely Victorian, as one can see by the moulded plasterwork in the cornice, the terracotta stringcourses and pediments, and the decorative use of small window panes to form the oriels. The rigid organization of the façade is relieved by an off-centre door with oval window. The baroque pediment of the door foreshadows Shaw's own Classical Revival phase of the 20th century. New Zealand Chambers was destroyed in the blitz.

(*Royal Commission on Historical Monuments [England]*)



13

New Scotland Yard

London, England

Built: 1887-90**Architect:** R.N. Shaw**Material:** Brick and stone

Built by a prominent architect in a highly visible location, New Scotland Yard gave humble brick a respectability it had never had before. Each façade has the same dignified design: a brick surface crossed with bands of white stone, traversing through rows of windows of an early Renaissance type. Above is a gable roof much elaborated with rows of dormer windows, huge chimney stacks, conical roofs and corner towers, and sculpted gable ends. While red brick had been used on public buildings previously, these struc-

tures had been of the more utilitarian type, without much architectural pretence. Or brick had been used as the back and sides of stone-fronted buildings, for economy.

The type of corner towers used on New Scotland Yard started a new trend as well. While towers had been popular on public buildings throughout the 19th century, the square-plan tower had usually been the type. Here Shaw has introduced the round *tourelle* of France's Loire Valley, a graceful arc protruding from the wall anywhere from a half-circle to nearly freestanding, capped by a dome.

Scotland Yard has since vacated this building for newer premises; this building is now an annex of the Foreign Office.

(*Royal Commission on Historical Monuments [England]*)



14

Bedford Park

London, England

Built: Begun in 1875

Architects: Godwin, Shaw, et al.

Material: Mixed

Queen Anne Revival architects played an influential role in the development of the garden suburb. Despite the compulsive pull of urban life, the British remained wedded to their notions of an idyllic countryside existence. What was needed to satisfy their wishes was a village near enough to the city to be reached by a short train ride, yet with rural rusticity, gardens, space and fresh air. A private speculator by the name of Jonathan T. Carr (1845-1915) provided it in the form of Bedford Park, for which the first leases were let in

1875. Besides combining rural comfort with city convenience, Bedford Park had a church, a pub, stores, a club, an inn, schools, a parish hall, flats, and all of the other necessities of village existence. As much as possible, the original trees and layout of the terrain were kept, and the buildings and streets were accommodated to them. Carr's scheme for Bedford Park was a financial failure (the company that financed it collapsed in 1886) but not through any fault of its design. As a pleasant alternative to either rural isolation or urban congestion, and for the charm of its design, it spawned a trend in town planning that continues today.

(Royal Commission on Historical Monuments [England])



15

British Delegation Buildings

Centennial International Exhibition, Philadelphia, PA.

Built: 1876

Architect: Thomas Harris

Material: Half-timber

The American public had its first close look at the Queen Anne Revival at the Philadelphia Centennial Exhibition of 1876. British architect Thomas Harris designed half-timber buildings, since they could be quickly assembled for a temporary exhibition; the wood construction naturally appealed to a people whose own timber building techniques were highly developed. The *American Architect and Building News* noted:

The façade of the large building is occupied by three large gables, which

express their construction with all possible frankness, and have that air of picturesqueness which is found in the old half-timber houses of Chester and other parts of England ... There are two halls: one a kind of interior porch; the other a larger and more handsomely finished room, having at one end a large black walnut mantelpiece, and from which the grand stairway ascends to the upper floor.

The large areas of window, the free use of tile for decorative purposes, and the excellence of the interior wood finishing also appealed to those who saw the buildings.

(*British Commissioners' Buildings*, *American Architect and Building News*, Vol. 1, No. 7, [12 April 1876], n.p.)



16

Illustration

American architects seeking to create an architecture appropriate in style and materials to their country produced some of the more innovative work of the mid-century. A.J. Downing (1815-52) encouraged the development of light wood frame construction whose structure of verticals and horizontals was clearly expressed on the exterior. Over this skeleton was stretched a skin of clapboard or, as in this example,

wooden shingles. Downing emphasized planning for convenience, so that asymmetrical and picturesque elevations often resulted. Architects brought up in this school of design found in Britain's Queen Anne Revival similar attitudes towards organic planning and the handling of masses and textures; they simply adapted the Queen Anne Revival to native wood construction.

(A.J. Downing, *The Architecture of Country Houses* [1850])



17

Pavilion

Friar's Head, Campobello Island, N.B.

Built: ca. 1882

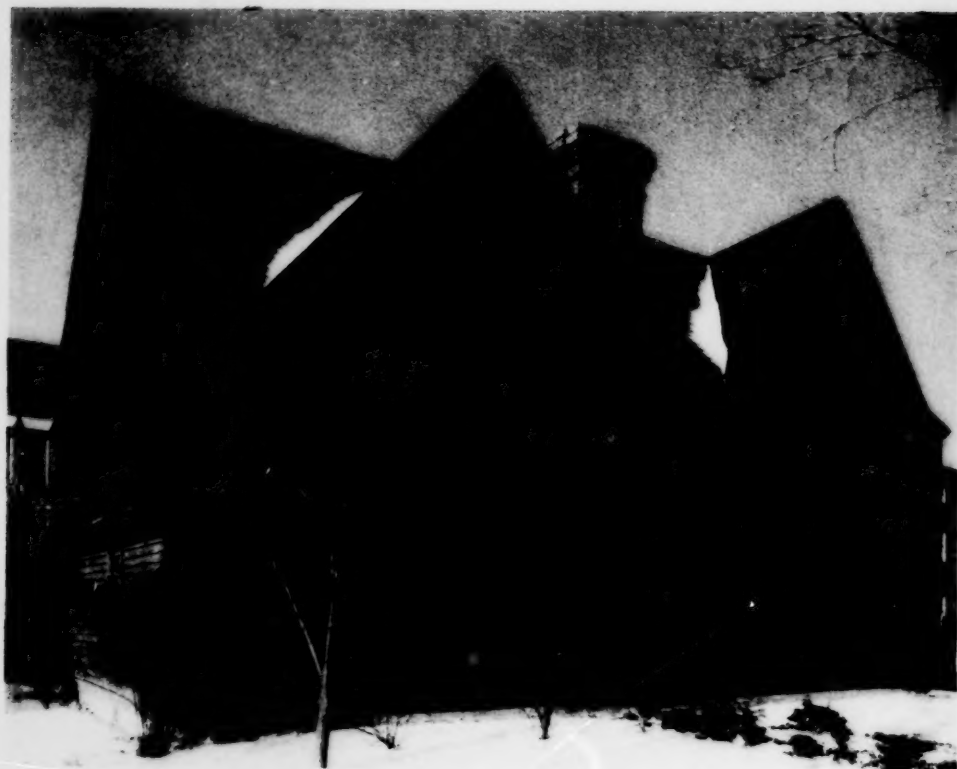
Architect: W.G. Preston

Material: Wood

The pavilion at Friar's Head, shows the kind of decorative woodwork developed for the wooden architecture of America. The recurrent motifs are heavily turned spindles and balusters, deep eaves supported by carved brackets, and worked vertical posts. While these decorative features were sometimes used for ornamental

structures such as this one (see also Fig. 93), they appeared most frequently as porches, verandahs, and balconies on private homes. They were painted bright colours, often in contrast to house colours. Here they served as an ahistorical alternative to the system of classical columns, balustrades and entablatures more typically used. These features are often called "Eastlake" after author Charles Eastlake.

(*American Architect and Building News*, Vol. 11, No. 337 [10 June 1882], p. 270. Photo: Metropolitan Toronto Library Board)



18

John Ward House

Salem, Mass.

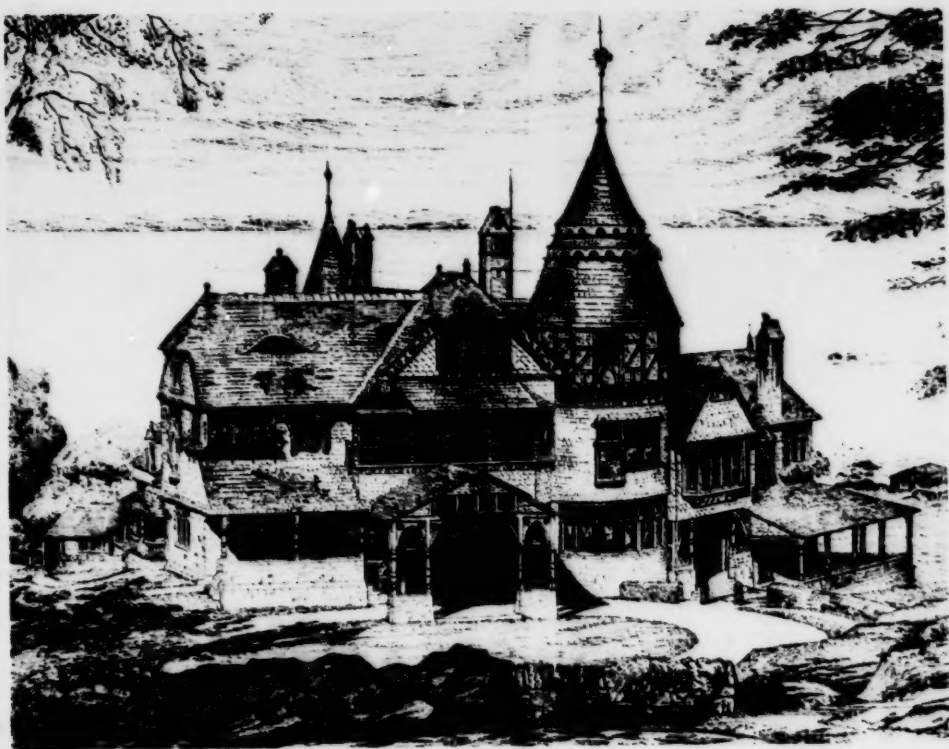
Built: 1684

Material: Wood

The Centennial Exhibition of 1876 stimulated American pride in their historical origins. When architects searched for new ideas for an American architecture they turned to the 17th-century wooden architecture of New England. The Ward House is a fairly plain, rectangular volume

enlivened by a subtle asymmetry, a jutting upper storey, and prominent cross gables. In this building and in others like it, 19th-century architects appreciated the dignified handling of volumes, the excellent use of wood for the structure and clapboard facing, diamond-pane windows, and the ribbed chimney stack. These features appeared in the American Queen Anne Revival, although in a much enlivened form as suited late 19th-century tastes.

(Sandak Inc. Stamford, Connecticut)



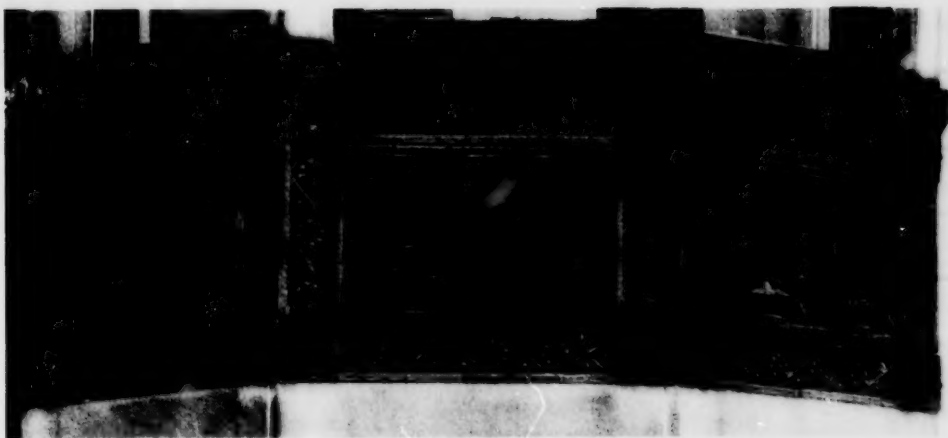
19

The Craigs**Mount Desert, Mich.****Design Date:** 1879**Architect:** Bruce Price**Material:** Wood

In designs such as this one, the divergent influences of Britain's Queen Anne Revival and America's 17th-century New England architecture come together. From the former come the picturesque handling of volumes, the variegated skyline, gables, bay windows, banked windows, and bits of half-timbering. From the latter come the use of wood for the structure and its clapboard and shingle siding. The shingle sid-

ing is somewhat reminiscent of the hung tile popular in England. Further adaptations to the American setting are the numerous spacious verandahs — so pleasant in a climate of hot summers — and the relatively compact design. The round corner tower, originally from the Loire Valley, was an especial favourite of the American Queen Anne Revival. The finest examples of the style were the large houses and hotels built in American resort areas.

(*American Architect and Building News*, Vol. 6, No. 209 [27 Dec. 1879], p. 204. Photo: Metropolitan Toronto Library Board)



20, 21

Terracotta panels, W. Lailey Residence
280 Bloor Street West, Toronto, Ont.

Built: 1884

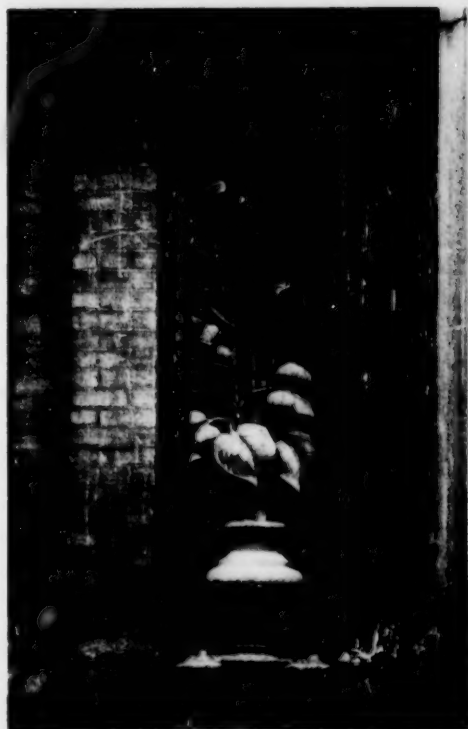
Demolished: 1985

Material: Terracotta

The Lailey Residence (see also Fig. 24) featured some fine examples of terracotta panelling. The vertical panel was a striking sunflower arrangement, and its high relief made it stand out well in its niche. The bay window panels were more shallow in relief and featured vases of sunflowers with borders of stylized flowers and geometrical patterns. The sunflower was a favourite motif of British Queen Anne Revival architects, but it was rarely seen in Canada.

Terracotta was used extensively in Britain for decorative purposes on Queen Anne Revival buildings, but its use in Canada was much more limited, despite advancing technology. Certainly brick manufacturers who carried terracotta as a sideline promoted it aggressively: they advertised exterior decorative panels and mouldings, and interior mouldings, mantelpieces and inglenooks, either made to-measure or ready-made. The material was attractive, less expensive than stone or ornamental carving, harmonized well with brick or stone, was washable, and was as fireproof as any building material. Ed-

mund Burke claimed the principal reason it was not used extensively for exteriors was its high susceptibility to frost damage. More was used for interiors but again, not as much as wood.





22

Manor Rouville-Campbell

125 des Patriotes Road,
Mont St-Hilaire, Que.

Built: 1853-60

Architects: Hopkins, Lawford and Nelson

Material: Brick

Many elements of the Queen Anne Revival had their origins in Gothic Revival. Mid-19th-century villas such as the Rouville-Campbell manor display many features of the Gothic Revival style, including Tudor windows and turrets of medieval inspiration, steep roofs and structural polychromy. Like many of these villas, the Rouville-Campbell manor respects many of the tenets of the Picturesque Movement.

It is sited in a picturesque location on the banks of a river framed by trees; it has outbuildings of a complementary style; and it is composed of asymmetrical forms of advancing and receding masses.

The existing structure incorporates parts of an earlier manor house which was a modest, classical building erected between 1810 and 1820 by Jean-Baptiste Mathias Hertel de Rouville, seigneur of the estate. In 1844 de Rouville sold the estate to Thomas Edmund Campbell, who engaged the Montreal firm of Hopkins, Lawford and Nelson to make over the house and to add a sizeable stable. It is still a private home.



23

MacIntyre Residence

320 Saint John Street, Whitby, Ont.

Built: 1881

Architect: Henry Langley

Material: Brick

Several characteristics of domestic design of the 1870s continued into the 1880s, as the MacIntyre Residence illustrates. These include pointed arches over the second storey windows, and an angularity of design as shown especially in the corner bay. Sympathetic with the emerging Queen

Anne Revival style are the ribbed chimney stacks, accents of half-timbering, contrasting colours of brickwork, and irregular massing.

The original owner of this house was George Henry F. Dartnell. Irish-born Dartnell arrived in Canada in 1850, was called to the bar in 1858, and rose to be county court judge. When Dartnell died in 1899, his successor Duncan MacIntyre, also acquired the house. The residence subsequently passed through a number of hands, and is still a private home.



24

W. Lailey Residence

280 Bloor Street West, Toronto, Ont.

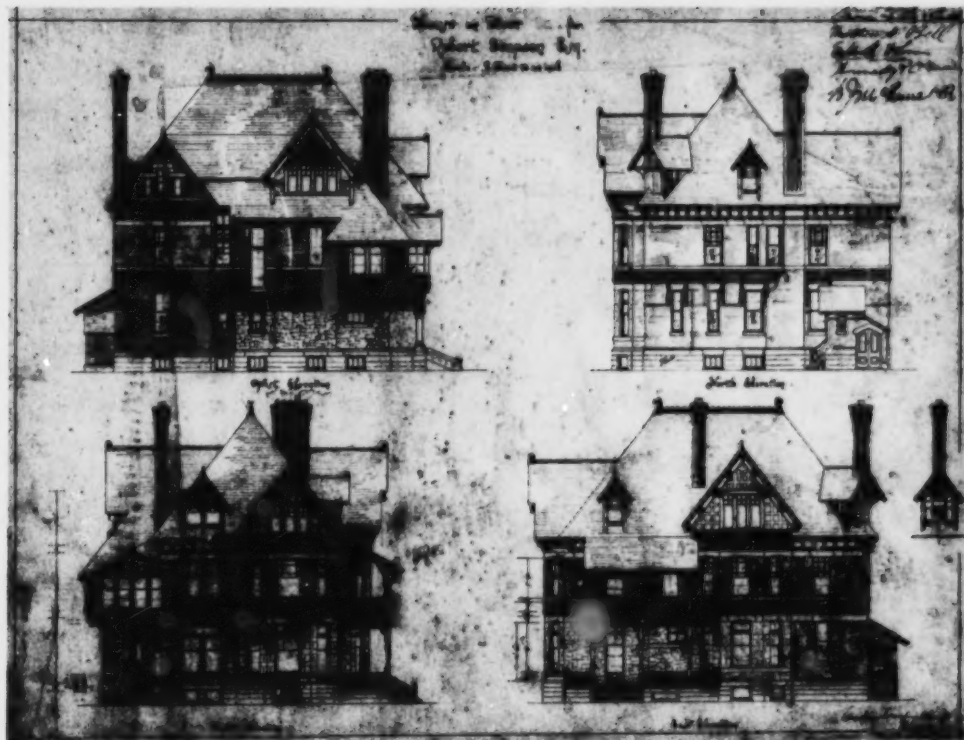
Built: 1884**Demolished:** 1985**Architect:** E.J. Lennox**Material:** Brick

The W. Lailey Residence was an aggressive and angular essay in the Queen Anne Revival style. The polygonal tower balances a central porch and the bulging oriels set into brick voussoirs are an odd arrangement indeed. This house had some fine examples of sculpted terracotta panneling (see Figs. 20 and 21).

The Lailey house was one of the few survivors of residential Bloor Street, built when this was one of Toronto's fashion-

able addresses. Passed from Lailey through a series of owners until taken over as a Medical Arts building in 1947, it sat for many years amid the high rises of the commercial district until demolished in 1985.

E.J. Lennox (1855-1933) was born in Toronto, and apprenticed there under William Irving. Lennox partnered for a short time with M. McGaw, but spent most of his career on his own. He travelled extensively in the northeastern United States. He designed a large number of residences, several office buildings, banks, churches and some cottages. Among his notable buildings are Casa Loma, the King Edward Hotel, and the Western Hospital in Toronto.



25

Robert Simpson Residence

90 Bloor Street East, Toronto, Ont.

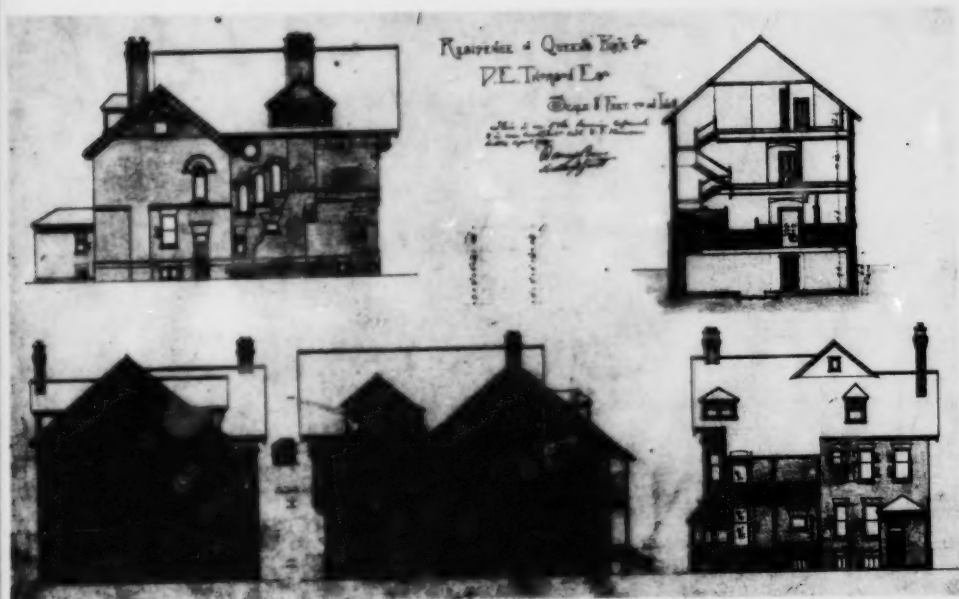
Built: 1883 (demolished)**Architects:** Langley and Burke**Materials:** Stone and brick

A varied and rich selection of materials characterized the Simpson Residence, (also called Haddon Hall): a ground storey of rusticated stone, a brick upper storey, false half-timbering in the gables, with accents of white stone, terracotta, and heav-

ily turned woodwork. Behind the house was once a carriage house designed to harmonize with the main structure.

Robert Simpson, born in 1834 in Morayshire, Scotland, built a mercantile empire with the founding of the department store that bears his name. Haddon Hall remained in the Simpson family until 1906, passed to a William Allen, then to Colonel W.H. Merritt, and finally to Merritt's widow. It was torn down in the 1930s.

(Archives of Ontario, 472[1])



26

Daniel E. Thomson Residence

57 Queen's Park Crescent, Toronto, Ont.

Built: 1889 (demolished)

Architects: Langley and Burke

Material: Brick, stone and half-timbering

Like the Simpson House, the Thomson Residence had a varied combination of materials, beginning with a rusticated stone ground storey. Above was a storey of half-timbering on the forward wing — the genuine article for once — with brick used

on the second storey elsewhere. Hung terracotta tiles filled the gable. The house was a bold composition, its forward-thrusting wing made up of storeys hanging one over the other. The house belonged to the Thomson family until the late 1920s when it was taken over by a university fraternity. In the 1930s, St. Michael's College Men's Residence was built on this site.

(Archives of Ontario, 506[3])



27

George C. Heintzman Residence

288 Annette Street, Toronto, Ont.

Built: 1889

Architects: Knox, Elliott and Jarvis

Material: Brick

Piano manufacturer George C. Heintzman's residence represents a standard type of large, Queen Anne Revival house. It has an L-shaped ground plan, the inner corner of the L filled with a tower and verandah. It is red brick, two and a half storeys, with deep eaves, jigsaw scrollwork in the gables, and woodwork painted to contrast with the colour of the walls. Also unfortunately typical of large houses in the style is the lack of care taken with the design of

the rear and far side elevations, so that the house falls into the common trap of being Queen Anne in front and 'Mary Anne' behind.

Born in Glasgow, Scotland, Knox studied in Glasgow and Edinburgh, and joined Moffatt and Aitken of the latter city. After arriving in the United States in 1886, he worked for Burnham and Root, where he met John Elliott. Elliott, born in Toronto and educated at Upper Canada College, opened an office with Knox in that city in 1888, at which time they took on Beaumont Jarvis as a local partner. Together, they built a number of locally prestigious buildings, including the Confederation Life Building.



28

Waverley Residence

10 Grand Avenue, London, Ont.

Built: 1883; remodelled ca. 1898

Architects: George F. Durand; remodelling: Moore and Henry

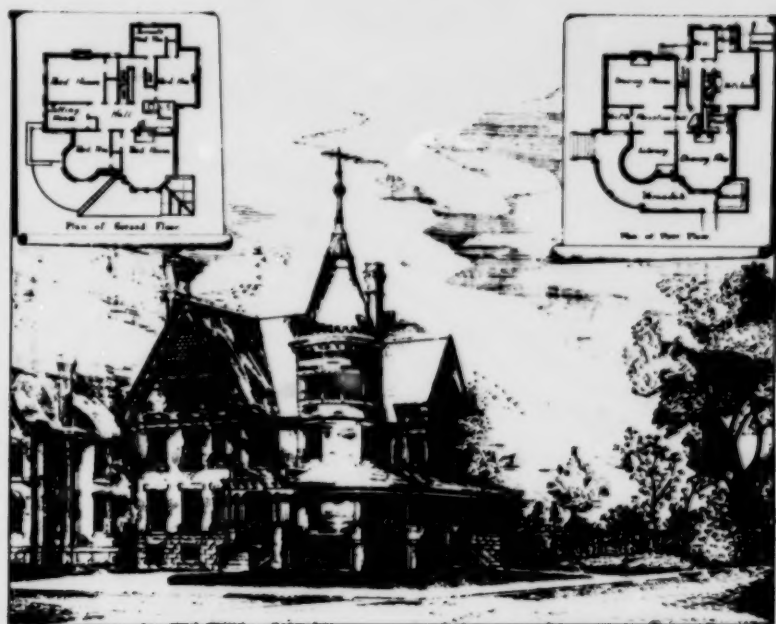
Material: Brick

The Waverley Residence has a fairly compact core, varied by shallow tower projections and an extremely busy roofline. There is a limited selection of window types. Rather more decorative effort has been put into the woodwork: heavily turned posts support the porch and balcony roofs, and carved woodwork fills the centre gable.

Charles F. Goodhue, a barrister, had his house built in 1883. According to John Lutman's *The South and the West of London...*, George F. Durand was the architect. In 1898 an illustration of Waverley appeared in the *Canadian Architect and Builder* crediting Moore and Henry as the

architects; it is possible that they were called in to enlarge and renovate the existing structure. The house was purchased from Goodhue's widow in 1893 by Thomas H. Smallman, an oil refiner. Smallman's family remained in the house until 1948 when the Shute Institute for Chemical and Laboratory Medicine bought the property.

George F. Durand (1850-90) studied architecture under William Robinson and worked for a while in Albany, New York for Thomas Fuller. Durand was in partnership briefly with Thomas Tracey, before setting out on his own in 1882. Among his many works are the Perth County Court House, Stratford; the Western Ontario Normal School, the Masonic Temple, the Customs House, and the London Club House, all of London, Ontario. Moore and Henry were also prominent London architects, erecting many residences and other structures.



29

James Thomson Residence**Architect:** James Balfour**Material:** Brick

Thanks to its growing industrial strength, Hamilton was prosperous in the late 19th century, and the city's entrepreneurs rewarded themselves with handsome Queen Anne Revival houses. Corner towers were such common features on these houses that C.H. Acton Bond was provoked to complain that the city's new architecture "generally bristles with towers and turrets, calling loudly to every passerby to behold what wealth and power its owner must have, ... there is no reason for [a tower] but that of ostentation, ..." Bond may have had James Balfour's work in mind, for most of Balfour's designs published in *Canadian Architect* and

Builder featured a tower of some kind, such as his 1897 plans for James Thomson's residence. Like many other Queen Anne Revival houses having a corner tower, there is a prominent gable on each of the two principal façades, with a wrap-around verandah to pull the design together.

James Balfour was born in 1852 in Hamilton, Ontario. After studying in Edinburgh, he returned to his home town where he spent most of his career. Besides his residential practice he was responsible for the Y.M.C.A., the Boys' Home, and the City Hall of Hamilton; the Alma Ladies' College of St. Thomas, and Detroit's Museum of Art.

(*Canadian Architect and Builder*, Vol. 10, No. 7 [July 1897], n.p. Photo: National Archives of Canada)



30

Charles Beck Residence

83 Fox Street, Penetanguishene, Ont.

Built: 1889-90

Architects: Kennedy and Holland

Builders: Bryan Brothers, carpenter; R. Jocelyn, masonry; A. Bower, painting and glazing

Material: Red brick

Charles Beck, proprietor of the C. Beck Manufacturing Company, a sawmill, had architects Kennedy and Holland of

Barrie and Toronto erect this brick house in Penetanguishene. It is two and a half storeys with a near-centre door framed by a corner tower and an advancing bay window. The design has a certain stiffness and angularity to it: no doubt this effect was softened by the verandah that it originally had, running from the entrance porch around the corner tower and down the right hand side of the house. The house is now subdivided into apartments.



31

4248 Petrolia Street

Petrolia, Ont.

Built: 1889-91

Architects: Jones and McBride

Material: Brick

Massive and luxuriously appointed, 4248 Petrolia Street was built at the peak of Petrolia's oil boom. The main part of the building is two and a half storeys high, enriched with verandahs, a corner tower, advancing gables, several ribbed chimney stacks and a steep roofline. A two and a half-storey wing protrudes behind. Rock-faced door and window mouldings and

high foundation contrast with the smooth brickwork of the walls. The interior is extensively finished with carved woodwork and marble. It has a ballroom, speaking tubes, an exercise room and many other features.

The residence was owned by John H. Fairbank, who arrived in Canada West in 1853 to work as a surveyor on railways and in oil fields. Fairbank developed financial interests in oil, hardware and banking, and was President of both the Crown Savings and Loan and the Petrolia Oil Exchange. He sat as a member of Parliament for East Lambton, and died in 1914.



32

St. Denis Lemoine Residence

505 Wilbrod Avenue, Ottawa, Ont.

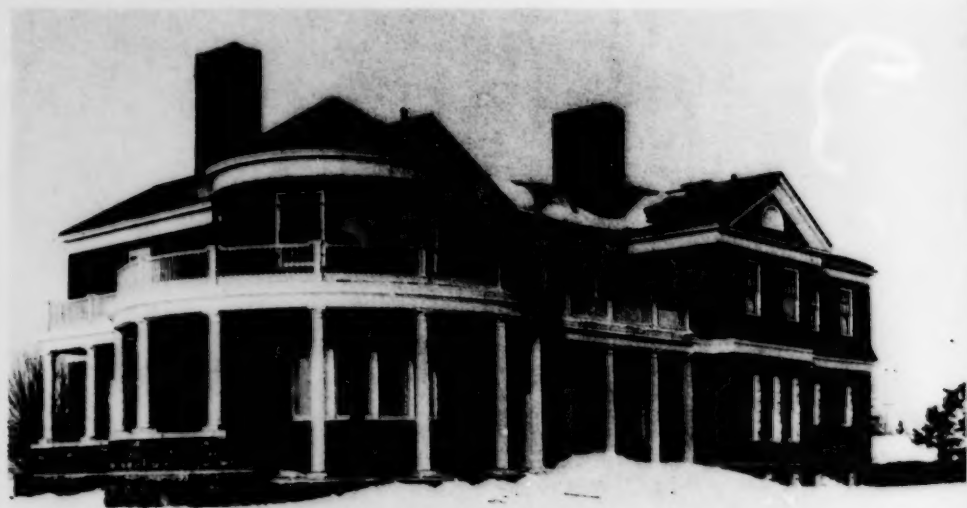
Built: 1897 (burned)**Architect:** A.M. Calderon**Materials:** Brick, stone and half-timbering

The variety of materials and the diverse elements of this design were all firmly anchored around the centre front entrance and tower. Textures ranged from very rough for shingles and stonework, less rough for brickwork, to smooth for stucco. Originally the enclosed sunroom at the extreme right was an open loggia with a balcony on its roof, giving an excellent view of the Rideau River.

Built in 1897 for J.D. St. Denis Le-

moine, Sergeant-at-arms of the Senate, it remained in private hands until acquired by the High Commission of Pakistan as a Chancery; during their ownership the house burned to the ground.

Alfred Merigon Calderon was born in Middlesex, England in 1861. He was educated at Seven Oaks, Kent, and at London University College. After his formal schooling, Calderon trained under George E. Street, and subsequently worked in the offices of Charles J. Ferguson and Sir Alma Tadema. In 1887 Calderon set out for Canada. He practiced for 15 years in Ottawa, eight of them in the company of King Arnoldi. His later years were spent in Edmonton, where he was responsible for a considerable number of buildings.



33

Robert L. Borden Residence

201 Wurtemberg Street, Ottawa, Ont.

Built: 1894 (demolished)**Architect:** F.J. Alexander**Material:** Stone and shingle

An underlying classical design governed the composition of this house. There was a colonnaded verandah, columns supporting the entrance porch, pediments on the gable ends, and generally low, calm proportions. But in contrast to the classicism was a rich sense of texture and colour in surface materials, over-large chimneys, and two semi-circular garden wings, one of which is visible in this photograph.

Built in 1894 for Major Hayter Reed, Commissioner of Indian Affairs, successive owners included prominent civil servants and cabinet ministers, the most notable tenant being Prime Minister Robert Borden. The house was torn down

in 1969 to make way for a high-rise.

Frederick J. Alexander was born in 1849 in Pewsey, Wiltshire, England, and studied in London under J.W. Reed and then Lander and Bedells. He arrived in Canada in 1870, and worked in Toronto for one year for Langley, Langley and Burke. Alexander then became assistant to the Dominion Chief Architect, Thomas Fuller, during which time he designed the interior fittings of the Parliamentary Library and the fence that surrounds Parliament Hill. He practised architecture in Natal from 1877 until 1886. He spent his last years in private practice in Ottawa until his death in 1901. After his parliamentary work, Alexander's principal remaining building is the former Union Bank on Wellington Street, now an annex of the American Embassy.

(National Archives of Canada; PA 27454)



34

64 and 66 Madison Avenue

Toronto, Ont.

Built: 1891**Material:** Brick

The most common formula of Queen Anne Revival townhouse design is presented in 64 Madison Avenue on the left, with a two-storey bay window on one side balanced by the porch and entrance on the other. A large dormer opens up the attic

for more space. Houses with this elevation could be repeated one after another down the street and, as in Toronto, throughout whole neighbourhoods. A less common but still attractive design is 66 Madison Avenue, on the right. On the ground floor the door is balanced by a large window. An oriel fills the centre space of the middle and upper storeys, with a stepped gable crowning the whole. These houses are still private homes.



35

Publow Terrace

Court House Square, Brockville, Ont

Built: 1895-96

Architects: Liston and Liston

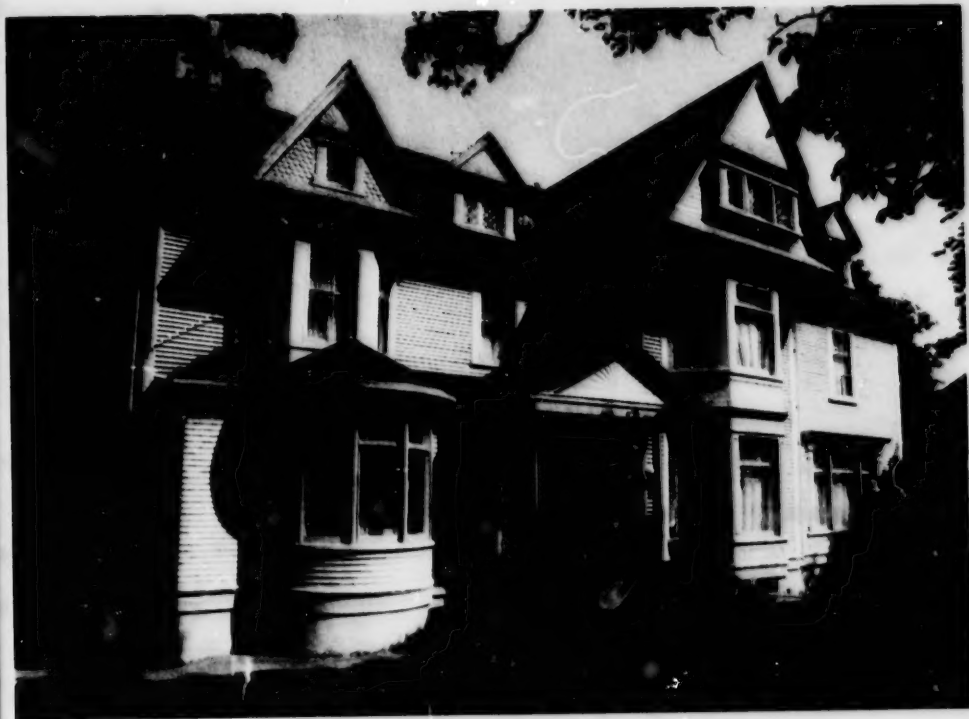
Contractors: Albert Hagarty and Charles E. Simpson

Material: Brick

Publow Terrace is a well-composed Queen Anne Revival terrace. Its length is broken up by three slightly projecting gables, with round towers to anchor the corners. The lack of variety in window types is relieved by alternating bay windows and porches on the main floor level. The high roofline punctuated by dormers builds up to a truncated hip section, which helps to

give emphasis to the centre of the block.

The Terrace is part of a remarkable collection of buildings erected around Court House Square in Brockville. The square was laid out in the early 19th century, with John Howard's excellent Neo-classical Court House as the centrepiece. Over the years churches, houses, terraces and public buildings (including one of Thomas Fuller's post offices) were added to the townscape. Although the buildings are from different periods and are in different historical revival styles, each structure is such a fine example of its style that Court House Square constitutes a profile of Canada's architectural development during the 19th century.



36

Bartra

28 Circular Road, St. John's, Nfld.

Built: 1906

Contractors: Thomas and Chalker

Material: Wood

As is characteristic of many Maritime houses, Bartra has a façade that is very nearly symmetrical, one advancing wing with bay window balancing another projection across the entrance. This underlying structure and the smooth surface of the clapboard give the house a quiet, dignified air. The deep eaves and window sur-

rounds provide a subtle play of light and shadow.

Bartra was built in 1906 for Irish-born W.S. Munroe. He arrived in Newfoundland in 1888 to work for his uncle in the mercantile business. He later ran the Munroe Export Company, was President of the Imperial Tobacco Company, Director of Colonial Cordage, President of Newfoundland Dry Goods, and received honorary degrees from Oxford and Dublin. Munroe's home was one of many built on Circular Road, a fashionable St. John's address in that era.



37

977 Young Avenue

Halifax, N.S.

Built: 1898-1900

Architect: J.C. Dumaresq

Material: Wood

This J.C. Dumaresq design is one of the finer examples of the Queen Anne Revival to be found in the Atlantic region. It is a two and a half-storey house with a centre door, a round bay to one side and a suspended round corner tower to the other,

framing an off-centre gable. Besides the sash windows there are windows with curved glass, an oval window, a Venetian window, a window with an elliptical arch, and a dormer window with a broken scroll pediment. Despite the variety of features the house does not suffer from the busyness that often affects Queen Anne Revival houses; 977 Young has a refreshing crispness thanks to its smooth, uncluttered wooden surface. The house remains in good condition.



38

159 Euston Street

Charlottetown, P.E.I.

Built: 1905

Builders: Parkman and Crabb

Material: Wood

For many rowhouses, doubles and modest single family homes, the Queen Anne Revival was reduced to one or two

formula patterns. Most common was the one seen here: each unit has an off-centre door balanced by a bay window. The attached unit repeats the formula, but in reverse. The linking porch and pediments help to unify the design.

Parkman and Crabb, two Charlottetown contractors, erected this double for James and David Hooper.



39

5229-31 Morris Street

Halifax, N.S.

Built: 1903

Architect: J.C. Dumaresq

Material: Brick

This pair of semi-detached houses illustrates how thoughtful design could bring variety and interest to modest housing. One side has a large bay window going through two storeys while the other side advances somewhat, terminating in a

gable filled with half timbering. The consistent use of red brick with contrasting trim unites the two halves.

J.C. Dumaresq designed this pair for Dr. A.I. Mader (1862-1952). Mader was born in Lunenburg, Nova Scotia, and studied at McGill University and the Royal College of Surgeons, Edinburgh. He was house surgeon at Halifax's Victoria General for a while before opening a private hospital on the Cobourg Road.



40

22 Church Hill

St. John's, Nfld.

Built: 1894-95

Material: Brick

During the 19th century the Anglican Church, along with the Oxford Movement and the Cambridge Camden Society, helped to set the course of Gothic Revival for all types of public and private structures. Architects such as William Butterfield and Philip Webb worked in a kind of late medieval vernacular for parsonages, rectories and other homes. Such an approach to design continued until the end of the century, as the Anglican Cathedral rectory of St. John's illustrates. The house

consists of two principal volumes, one a gable thrusting forward towards the street, the other intersecting it at right angles. The wall surfaces are plain with only one piece of sculpted terracotta on the chimney breast. Window space seems relatively small in relation to the wall surface. The effect is sober, solid and rather ascetic.

Plans for this rectory were first put forward in 1892, the year its predecessor was destroyed in a calamitous fire that obliterated much of the city of St. John's. The Cathedral is one of Canada's foremost examples of the Gothic Revival style. The rectory, by an as yet unknown architect, makes an excellent companion piece to the Cathedral.



41

736 King Street

Fredericton, N.B.

Built: early 19th c.; remodelled in 1880s

Material: Wood

This house was originally built in the early 19th century in the style of that era: symmetrical, two and a half storeys and relatively plain in decoration. When mer-

chant Frederick B. Edgecombe acquired the house he had its exterior transformed into the Queen Anne Revival essay that it is today. Here are several of the standard features: bay windows, a corner tower, a verandah, and a squarish tower over the entrance. Inside, the house retains its centre hall plan, so that the remake is solely external.



42

Sir Frederick Borden Residence
Canning, N.S.

Built: 1864; renovated: 1902

Architects: Harris and Horton

Material: Wood

In 1902, Harris and Horton were commissioned by Sir Frederick Borden to update his 1864 house. Their work was one of the more successful remakes of an earlier building into the Queen Anne Revival style, for the thoroughness of the design leaves no vestiges of the earlier house. Towers, gables, verandahs and new wings provide a fresh envelope. Here we see some of Harris' favourite devices: a low, fat tower, broad, flattened arches, and a smooth shingle covering. Inside, the floor plan was re-arranged so that the entrance is into a stair hall, complete with fireplace and inglenook.

Sir Frederick Borden, cousin of Robert Laird Borden, was born in 1847 in Nova Scotia. He studied at King's College,

Windsor, then at Harvard, and practised medicine in Canning for many years. He served in the Laurier government as Minister of Militia and Defence.

William Critchlow Harris, brother of the painter Robert Harris, was a significant figure in late 19th-century Maritime architecture. Born in Britain in 1854, Harris came to the Maritimes with his family in 1856. In 1870, Harris apprenticed to David Stirling (1822-87) of Stirling and Dewar, Halifax, and Stirling and Harris formed a brief partnership. Harris spent two years in Winnipeg (1882-84) before returning to his beloved Maritimes. After some years on his own he formed a partnership in 1899 with William T. Horton; however judging by the design of their buildings, Harris remained the principal designer in the firm. Harris' work is to be found throughout the Maritimes and includes churches and private residences most prominently. He died in 1913.



43

Beinn Breagh Hall

Baddeck, N.S.

Built: 1892-93

Architects: Cabot, Everett and Meade

Contractors: Rhodes, Curry and Company

Material: Wood

"Beinn Breagh" means "beautiful hill," and inventor Alexander Graham Bell's house overlooking the Bras d'Or Lake in Cape Breton, is the crown of that hill. Each elevation of the house is a fresh composition of towers, verandahs, and gables, ever changing as one moves around

the building. Built by Boston architects Cabot, Everett and Meade, Beinn Breagh is stylistically akin to New England resort architecture.

Bell bought land in Cape Breton in 1886, and lived in another house until Beinn Breagh was completed. By the time of Bell's death, the estate included a house for a shepherd, one for a laboratory assistant, wharves, boathouse, stable, dairy, windmill and several cottages. The contractors, Rhodes, Curry and Company of Amherst, were one of the most prominent contracting firms in the Maritimes in the late 19th century.



44

526 Young Avenue
Halifax, N.S.

Built: 1898-1900

Architects: Whiteway and Horton

Material: Wood

Queen Anne Revival style gradually changed into a classical Georgian Revival style. All that remains of a medieval origin on this house are the bay windows; the rest of the features are classical. It is curious to note that the classical features revived in the early 20th century were not those commonly found in Canada's late 18th and early 19th century colonial architecture: broken pediments and dentils in the eaves

belonged more to the 17th and early 18th centuries, suggesting that the revivalists took their inspiration from the American colonial era.

Alfred Whitman had 526 Young Avenue built to the designs of Whiteway and Horton, architects of Halifax. William T. Horton we have met before, as W.C. Harris' partner; Horton's partnership with Whiteway preceded that with Harris. William T. Whiteway left for Vancouver soon after finishing this house. He spent the rest of his career building commercial blocks, apartments, warehouses and other structures on the West Coast.



45

Pinehurst

617 Battery Road, Victoria, B.C.

Built: 1889

Architect: Thomas Hooper

Material: Wood

A certain stiffness of design sometimes enters into Queen Anne Revival houses, as Pinehurst in Victoria illustrates. The house is essentially a two-storey block to which a corner tower, a centre gable and an entrance porch have been appended. There is virtually no variety in the window types so that the bargeboard in the gables

and the brackets in the eaves provide what little decoration that there is.

Pinehurst was built in 1889 for lumberman William James Macauley. Macauley was born in 1828 in Hastings County, Ontario, where he became involved in the family lumber business. He owned or operated a number of saw mills in the American midwest, and in Winnipeg and Lake of the Woods before moving to Victoria in 1888 to pursue his lumber business there. His house had a number of owners after his departure, and it is now subdivided into apartments.



46

Burleith

Victoria, B.C.

Built: 1891-92 (demolished)**Architect:** John Teague**Contractor:** Thomas Catterall**Material:** Wood

Burleith, home of James Dunsmuir in Victoria, was a tightly composed box of a house, with shallow projections. Nevertheless, a lively pattern was created by the strong contrast of lightly coloured window mouldings, stringcourses, and verandah trim against the dark walls and roof. Its review in the *Daily Colonist* gave it back-handed approval: "... while it cannot be classed as of any particular style of architecture, it may be said that a lesson has been taken from all the schools, and the best points adapted." The interior was fin-

ished in antique oak and California redwood. When the Dunsmuirs left, the house stood abandoned for a while; on 19 October 1931, Burleith burned to the ground.

The Honorable James Dunsmuir (1851-1920) worked with his father Robert in the development of British Columbia's coal industry, became premier of British Columbia (1900-1902) and later Lieutenant-Governor (1906-1909).

John Teague (1833-1902) came to Victoria from his native Cornwall, England, via California. He worked for a while as an engineer for the Royal Navy at Esquimalt, and then turned to architecture. Teague did a large number of commercial buildings, alongside his domestic commissions.

(*Provincial Archives of British Columbia, C-8641*)



47

Grant Residence

1857 Nelson, Vancouver, B.C.

Built: 1904 (demolished)

Architect: George William Grant

Material: Wood

Typical of middle-range British Columbia houses in the Queen Anne Revival style was 1857 Nelson, Vancouver. The house was a self-contained block, with accretions of the style to enliven it such as an enclosed verandah, semi-circular bay windows, an oval window (not visible on this view), and remarkably deep eaves. The house was built for Winnipeg dentist Dr. William Emmons; it passed through sev-

eral owners' hands, until it became a rooming house in 1935. It was torn down in 1976.

George William Grant was born in Pictou, Nova Scotia in 1852, where he learned the building trades in the Pictou Academy. He moved to British Columbia in 1885, working from time to time in Vancouver, Victoria and New Westminster, in which city he did extensive work in the rebuilding campaign after the Great Fire of 1898. Grant formed a partnership with A.E. Henderson in 1900, and together they enjoyed a successful practice in houses, hotels, commercial and industrial properties.

(Vancouver Public Library, 49970)



48

Ashnola

63 Gorge Road, Victoria, B.C.

Built: 1889 (demolished)

Architect: L.B. Trimen

Material: Brick

The unity of Ashnola's design was created by the repetition of the gables, and by the consistent treatment of the brick and stonework. The main façade was an asymmetrical composition having two gables to one side with an off-centre entrance in the tower to the other side.

The garden façade was symmetrical.

Ashnola was built in 1887 as a wedding present for Emily Dunsmuir and her husband, N.P. Snowden, a British army captain. The Snowdens later moved to England, selling Ashnola to Edgar Crow Baker, who renamed the building Sissinghurst. During the 1930s the house became part of the Gorge Road Hospital; it was demolished in the 1970s.

(Provincial Archives of British Columbia, C-3809)



49

324 Tenth Avenue South

Cranbrook, B.C.

Built: 1910

Material: Brick

324 Tenth Avenue is representative of Queen Anne Revival houses erected all across Canada during these years. In such a design, the main façade usually features a projecting gable or a bay window bal-

anced by a corner tower. Verandahs and porches supported by classical columns are standard. Although this house is brick, one might easily find its kind in wood.

This residence was built in 1910 for James Parkin, who moved west from Ontario to set up a saw mill in the Cranbrook area. Subsequently there were several owners.



50

Ladner Residence

5215 Ladner Trunk Road, Ladner, B.C.

Built: 1893**Contractor:** John Elliott

If one were to translate the previous example from brick into wood one would have a building very much like the Ladner Residence. Although lacking a tower, this house has the projecting gables, bay windows, steep roofline and porches characteristic of the contractor's version of the Queen Anne Revival. Unlike the classi-

cally inspired porches of the house in Cranbrook, the Ladner porch is a boisterous example of the woodworker's craft. An earlier archival photograph shows the clapboard and wall shingles painted a light colour and the trim for the doors, windows, porch supports, eaves and string-courses painted a dark colour, creating lively contrasts over the surface of the building. There was once an open loggia on the second floor over the main entrance. John Elliott built a number of residences throughout the Fraser Valley.



51

Hooper Residence

243 Kingston Street, Victoria, B.C.

Architect: Thomas Hooper

Material: Wood

Two traditions in small house design come into play in late 19th-century architecture. From the American West Coast and from tropical areas came the bungalow, a low one-storey building, inexpensive, with an expansive roofline and large verandahs. From the Canadian tradition came the picturesque cottage, one to one and a half-storey, ground-hugging, emphasizing the roof and verandah, closely related to its garden setting, and dressed in

whatever historical revival style was currently fashionable. Such is Thomas Hooper's own house in Victoria.

Thomas Hooper (1857-1935) was born in Hatherleigh, Devon, and trained in London, Ontario, with J.H. Dodd and Sons from 1877 to 1879. Hooper worked for a while with his brother Samuel in Manitoba. Thomas arrived in British Columbia in 1886 and worked in Vancouver, Victoria, and in the interior of the province. He was in partnership with Goddard for a while, and then C.E. Watkins. He was supervisory architect for the provincial government in 1887-88. Later Hooper practised in New York. He died in 1935.



52

Glen Brae

1690 Matthews Avenue, Vancouver, B.C.

Built: 1911**Architects:** attributed to Parr and Fee**Materials:** Brick and stone

Flamboyant, extravagant and overblown, Glen Brae is as startling today as when it was completed. The front façade, dominated by its two bulbous towers, is entirely symmetrical. Its central entrance is reached through a deep porch supported by classical columns, and the white columns and white window trim and eaves

make a sparkling contrast with the stone and brick ground floor.

Built in 1911 in Shaughnessy Heights, Glen Brae was the home of William Lamont Tait (1850-1919). Tait emigrated from Scotland in 1891, and quickly acquired a substantial fortune from lumbering and real estate transactions. Tait died in 1919, and his family resided at Glen Brae until 1920; it was rented for one year to the Ku Klux Klan. Since then the house has served as a residence, a private school, and it is now a nursing home.



53

R.S. Lennie Residence

1737 Matthews Avenue, Vancouver, B.C.

Built: 1912

Architects: Sharp and Thompson

Materials: Shingle, half-timbering and stone

The Lennie Residence is strongly reminiscent of certain of Shaw's country house commissions, with its low-to-the-ground form, and its earthy, textured first floor leading up to an understated storey of half-timbering. The masses are simple, the window types few.

In the Lennie house we see an early work by the highly successful firm of Sharp and Thompson, later Thompson, Berwick and Pratt. Charles J. Thompson

was born and educated in London, England, where he rose to become an associate of the Royal Institute of British Architects. He arrived in Canada in 1906, working first for the Canadian Pacific Railway on its mountain hotels. His partnership with Sharp began in 1908 and quickly grew into one of the province's most successful and long-lived architectural firms. Thompson died in 1961. George Thornton Sharp, also born and educated in England, worked as a government architect in South Africa before emigrating to Canada. Sharp and Thompson's early commissions were preponderantly domestic, but soon churches, industrial and commercial buildings began to dominate their work. Sharp's long and successful life as an architect and artist ended in 1974 at the age of 94.



54

37 Edmonton Street

Winnipeg, Man.

Built: 1901

Architect: George Browne

Material: Brick

An off-centre gable, a tower, and a wide verandah are used on the main façade of this building. Light-coloured trim for

verandah supports, balconies, eaves, gables, window mouldings and stringcourses stand out attractively against the dark brick. In contrast to the lively street façade, the rear and sides of the structure are extremely plain. The house was built for Henry M. Belcher, managing director of Gault Brothers Limited and President of the Winnipeg Board of Trade.



55

233 Lorne Street East

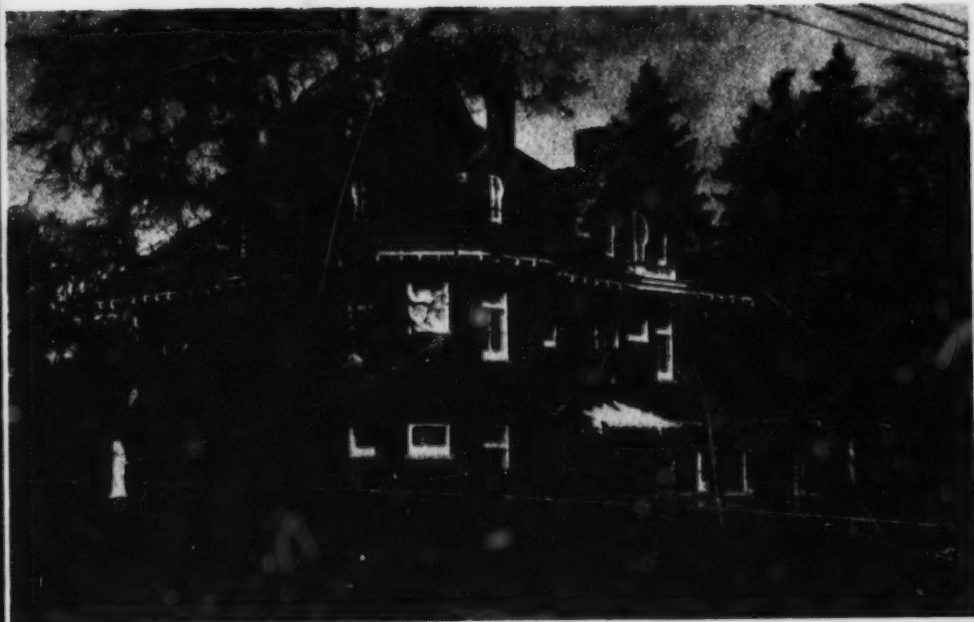
Swift Current, Sask.

Built: 1912

Material: Brick

The design illustrated here is characterized by broad, horizontal proportions created by the long expanse of verandah

and by the unbroken line of the eaves. By Queen Anne Revival standards, this house is sober, having relatively plain wall surfaces and simple roof. The corner entrance through the porch under the tower is an unusual and attractive feature. Ionic columns provide a touch of classicism.



56

Keyhole Castle

1925 First Avenue, Prince Albert, Sask.

Built: 1912-13**Architect:** Erich W. Wojahn**Material:** Brick

Several features of this house are unusual, aside from the horseshoe (keyhole) arches. There are also rounded roof tiles, imported from Cuba, which might be expected more on a Spanish Colonial Revival house rather than on a Queen Anne Revival one. The shaped Flemish pediments are in themselves not unusual; it is odd to find so many of them used in every place that could possibly accommodate them. Beside these idiosyncratic details the basic design is ordinary: a red brick house with a corner tower, and several verandahs and porches.

The interior details include marble mantelpieces and bathroom fixtures from Italy, excellent stained glass windows, mahogany panelling, and the original built-in vacuum cleaner and internal intercom system.

Erich W. Wojahn, an architect thought to be from Minneapolis, designed this house for Samuel MacLeod (1853-1929). MacLeod came from Prince Edward Island, and settled first in Winnipeg and then in Prince Albert. MacLeod made himself prosperous in shoe manufacturing, lumbering, real estate and insurance. He served as mayor of Prince Albert, sat in the Territorial Legislative Assembly, and was a Provincial Magistrate. The house stayed within the family until 1943; it has had a number of owners since then.



57

13225 21st Avenue

Blairmore, Alta.

Built: 1902

Material: Wood

Like the Hooper residence in British Columbia (Fig. 51), this one is a translation of the Queen Anne Revival style to the size of a one and a half storey bunga-

low. To one side of the door is a slightly projecting window under a steep gable; to the other is a round tower (originally an open verandah) with conical roof. The house was once entirely covered with split shingles. It was built in 1902 for an engineer of the West Canadian Colliers named Purvis, and has passed through several hands since.



58
342 Thirteenth Street
 Brandon, Man.
 Built: ca. 1910
 Material: Brick

A pleasant variation of a standard theme, the pale brick gives this house a lightness and airiness not characteristic of

the red brick houses. It is a vernacular example of the style and the only Queen Anne Revival feature is the forward projecting bay capped with a stepped gable at roof level. This motif is repeated on the side of the house. Patterned brickwork under the eaves stands out more clearly thanks to the light colour.



59

Rutherford Residence

Saskatchewan Avenue, Edmonton, Alta.

Built: completed in 1911

Architects: Wilson and Herrald

Material: Brick

As the 20th century advanced, the Queen Anne Revival began to split into revivals of classicism and medievalism. On structures such as the Rutherford

Residence, the classicism is clear in the symmetry, the classical order of columns for porch and verandah, and the Venetian window. Still late-medieval are the bay windows, Flemish gable and the ornamental brickwork of the chimney stacks. This house was built for Alberta's first premier, A.C. Rutherford; it has since been recognized as an important provincial historic site and has been restored and refurnished.



50
54 West Gate
Winnipeg, Man.
Built: 1913
Material: Brick

Shown here is a particularly fine example of late Queen Anne Revival design. The building uses red brick set off with pale stone for quoins, door and window trim, entablatures, and the ridges of the pediments. Banked Tudor windows, shaped gables, and bay windows complete the allusion to late medieval/early Renaissance architecture such as is represented by Burton Agnes (Fig. 6).

54 West Gate was built in 1913 for

Reverend Charles Gordon. Born in Glengarry, Ontario, in 1860, Gordon was educated at the University of Toronto and at Edinburgh College. He is perhaps better known as Ralph Connor, the pseudonym under which he published a number of books. As well as serving as pastor at St. Stephen's Church, Winnipeg, and as a missionary in the Northwest Territories, Gordon was a fellow of the Royal Society of Canada, a vice president of the Canadian Society of Authors, a director of the British and Colonial Press Services, and an arbitrator in labour disputes. After his death in 1937, the house passed to the city, which leased it to the University Women's Club. The Club purchased it in 1945.



61

3475-79 Stanley Street

Montréal, Que.

Built: 1894-98

Architects: James and H. Charles Nelson

Material: Brick

This pair of Montreal townhouses is based upon earlier models of Queen Anne Revival townhouses, such as the Red House (Fig. 9), in Bayswater. Although having fewer storeys and being much simpler, the compositional principles are the same: to one side is a door surmounted on each floor by one window. Taking up the bulk of the façade is a projection filled with tall, narrow windows. The projection in each case is topped with a gable in the

form of an ornamented pediment, one rectilinear, one curvilinear. A pale stone is used to contrast with the red brick walls. The façades harmonize well with each other, although they have a rigidity, an angularity not commonly found in the Queen Anne Revival.

James Nelson was born in Belfast, Ireland, and arrived in Canada with his parents in 1840. In Montreal he entered into the partnership of Hopkins, Lawford and Nelson, a successful architectural firm at mid-century. By the late 19th century, the elder Nelson was in partnership with his son, H. Charles, and the two were responsible for designing a number of Montréal residences.



62

Davis Residence

3654 Drummond Street, Montréal, Que.

Built: ca. 1909**Architect:** Edward Maxwell**Material:** Brick

By Queen Anne Revival standards, Maxwell's design for James T. Davis' house is a relatively sober design. The walls are an even red brick with pale stone accents for mouldings, foundations, door and window surrounds, and columned porch. There are two projecting gables and two dormers, but otherwise the roofline is

quiet. The decorative sculpture is excellent but restrained, limited to a baroque dormer over the main entrance, and small carved panels on the porch balustrade and over a couple of the windows. The house still has its generous parcel of land in downtown Montréal.

Today the Davis Residence is owned by McGill University. This seems appropriate since the house has a collegiate air, and uses the same vocabulary of forms as found on other educational institutions such as Annesley Hall (Fig. 114) in Toronto.



63

George H. Smithers Residence

3471 Drummond Street, Montréal, Que.

Built: 1904-1905 (demolished)

Architect: Robert Findlay

Material: Brick

The main two storeys of the Smithers Residence had stone-framed Tudor windows wrapped around two projecting bays. The trefoil and pointed voussoirs of the centre, second-storey windows were ex-

ceptional features. Across the front and down the side of the roofline were identical Flemish gables.

George Hampden Smithers, born in Brooklyn, New York, in 1863, worked first for the Bank of Montreal before joining the stockbroking firm of Burnett and Company, in which he rose to be president. Architect Robert Findlay's career was mostly occupied by house commissions in Montréal.



64

3492 Durocher Street

Montréal, Que.

Built: ca. 1884-85

Material: Brick

Amongst the Queen Anne Revival buildings erected in Montréal were a number of houses whose architectural style could have made them fit in anywhere in

the country. 3492 Durocher is such a standard design. On one side of the main façade is a projection running up through both storeys, ending in a gable at the roofline. Balancing this is the main door. While space did not permit a full corner tower, the builder settled for an oriel window topped with a conical roof cantilevered out over the sidewalk.



65

John Hamilton Residence

570 Grande Allée East, Quebec City, Que.

Built: 1908

Architects: Harry and Edward Staveley

Material: Brick

570 Grande Allée exemplifies the excellence of design possible in a small, Queen Anne Revival house. While the composition is standard — a projection topped by a gable, offset by a lower section containing the door — the details are designed with great care and subtlety. There is a decorative band running between the first and second storey. A minia-

turized pier is used near the door on the ground floor to make the wall curve around the corner gracefully.

Born in Quebec in 1848, Harry Staveley's early architectural practice was quite successful. Later in life he was joined by his son, Edward Black Staveley, born in Quebec in 1877, and educated there and at McGill University. They partnered for some years, building a number of houses and commercial premises in the city, as well as hotels and club houses in the country, such as the Hotel Roberval and the Triton Fish and Game Club.



66

Château Norton

96 Union Street, Coaticook, Que.

Built: 1912

Contractor: Charles Henry Robinson

Material: Wood

In the Eastern Townships the influence of the American Queen Anne Revival was

noticeable. Here, we have the long, rambling composition and the shingled sides characteristic of the style's development in New England. The Château Norton, built for a ball-bearing manufacturer, is quite elaborate, having bay windows, corner tower, verandah, and a variety of window types.



67
995 du Palais Ave.
St-Hyacinthe, Que.
Built: ca. 1890
Material: Brick



68

3095 Girouard St. W.

St-Hyacinthe, Que.

Built: ca. 1885

Material: Wood

Illustrating the standardization of Queen Anne Revival design in towns and rural areas is this pair of houses (Fig. 67 at left). In both cases a corner tower serves as the anchor upon which the design rests. To either side of the tower are two main façades, each with its projection capped by a

gable. For the brick building, white stone and wood trim for the gables, eaves, verandahs, door and window surrounds provide contrast. For the wooden house (above) the surface has been worked into a delightful play of textures and shadows with clapboarding, shingles both shaped and plain, brackets, and carved gingerbread in the gable eaves. Note the unusual and striking wooden carving in the three gable windows.



69

5 St-Jean-Baptiste Street East

Montmagny, Que.

Built: ca. 1895

Material: Brick

The previous two houses seem plain in comparison to 5 St-Jean-Baptiste; onto this structure is crammed nearly every feature of the Queen Anne Revival style. The

front is faced with a relatively sober verandah supported by classical columns. To either side of the centre gable are corner towers, one tall with a conical roof, the other lower, in two stages with an S-curve dome roof. The sides of the building feature bay windows, ornamented chimney stacks, and more gables. Luckily the house still has many of its original windows.



70

Beauport Terrace

2-12 du Couvent Avenue, Beauport, Que.

Built: ca. 1890

Material: Brick

The precise repetition of units in a Queen Anne Revival series of townhouses was not recommended, but it could pro-

duce some satisfactory compositions. Perhaps it is the slope of the hill that saves this series from monotony. Each unit consists of a porch with balcony on one side, a projecting bay window leading up to a square tower on the other. White trim provides a pleasant accent.



71

Château Menier

Baie Ellis, Anticosti Island, Que.

Built: 1903

Architect: Sauvestre

Material: Wood

An eccentric house for an eccentric man, the Château Menier integrated into its design a distant accent of the Swiss chalet, a style more characteristic at the time for one-storey bungalows. The incorporation of several storeys within the slope of the gables, and to the grid-like wall covering of vertical and horizontal beams infilled with wooden panels is suggestive of the Swiss. The picturesque composition, verandahs, and the treatment of the interiors, however, belonged to the Queen Anne Revival. Inside, the decor was

sumptuous, with heavy carving, luxurious furniture, hunting trophies and tapestries.

Henri Menier was a French industrialist who bought Anticosti Island from the Quebec government in 1895 for \$125 000. In 1903 construction began on his villa, according to the plans of French architect Sauvestre. The villa was primarily a summer retreat, but Menier had visions of turning his property into a medieval fiefdom with himself as the seigneur and the villa as the manor house. His efforts to persuade the local residents to become a landed peasantry met with little enthusiasm; he abandoned his plans and his house and returned to France. The main structure burned to the ground in 1953.

(National Archives of Canada, C 76312)



72

600-614 Grande Allée East

Quebec City, Que.

Built: ca. 1910**Material:** Brick

Whilst some were arguing the appropriateness of the Queen Anne Revival to Canada, others were arguing the same case for the Château Style. This structure crosses from the former to the latter style, and in so doing illustrates their close kin-

ship. The combination of red brick with white stone is familiar; so also are certain features such as the corner tower and ribbed chimney stacks. Other features are French: the blind lancets in the tower eaves, corbelled eaves, and the long, narrow windows with vertical rather than horizontal mullions. This double has more to do stylistically with the Château Frontenac down the street than with the Queen Anne Revival houses that are its close neighbours.



73

H. Vincent Meredith Residence

1110 Pine Avenue W., Montréal, Que.

Built: 1896

Architect: Edward Maxwell

Material: Brick

We can readily distinguish how naturally the Queen Anne Revival corresponded the Château style. From the former style comes red brick construction with stone trim, asymmetrical composition, a high, spikey skyline, and a combination of classical features such as the Venetian window with medieval English items such as ribbed chimney stacks. But French medieval features appear, in the Romanesque columns at the door, the lancet windows, and the round tower with conical roof (already appropriated by Queen Anne Revival as its own).

Meredith was born in London, Ontario and educated at Hellmuth College. His career in banking began in Hamilton, but he soon moved to Montreal where he rose to be manager of the Bank of Montreal. Upon his death the house remained in the hands of his widow, who willed it to the Royal Victoria Hospital. Now McGill University is the proprietor. Edward Maxwell was born in 1868 in Montréal, where he trained under A.F. Dunlop. Subsequently Maxwell studied in Boston in the firm of Shepley, Rutan and Coolidge. Besides his successful Montréal practice, Maxwell designed many structures for the Canadian Pacific Railway. Together with his brother William, who trained at the *École des Beaux Arts* in Paris, they were responsible for several important commissions across the country.



74

W.M. Knowles Residence

12 Aberdeen Avenue, Montréal, Que.

Built: 1896**Architect:** Robert Findlay**Material:** Brick and half-timbering

The Knowles Residence has a standard Queen Anne Revival composition, noteworthy only for the growing emphasis given to the false half-timbering. The *Canadian Architect and Builder* commented glowingly:

This building recently erected occupies a magnificent site upon the mountain slope. In the arrangement of plan advantage has been taken of the extensive view of the city, river, rapids and lake, and every effort made

to secure comfort and convenience combined with all the advantages of this commanding position. The superstructure is composed of pressed brick with sandstone trimmings and half-timbered work. A large staircase-hall forms the central feature of the house, from which the principal rooms are reached; and the interior has been handsomely finished throughout in hardwood. The lighting, heating and sanitary appliances and fittings are first-class in every respect.

On its main façade the house features a prominent gable to one side, balanced by a corner tower on the other. A verandah sweeps across the front and around the side, uniting the two elevations.



75

J. Auld Residence

26 MacGregor Street, Montréal, Que.

Built: ca. 1898

Architect: A.F. Dunlop

In contrast to the growing medievalism of Figure 74 is the overwhelming classicism of the Auld Residence. The door is placed centrally, flanked by three windows to either side; those on the left are bowed into a bay window. The roofline

is a plain hip and the window over the door is Venetian.

John Auld was born and raised in Montreal. During his career he rose to the presidency of the Canadian Cork Cutting Company, and served as a benefactor of several hospitals in the city.

(*Canadian Architect and Builder*, Vol. 11, No. 2 [Feb. 1898], n.p. Photo: National Archives of Canada NL-12726)



76

Stair hall, Thomson Residence
Queen's Park, Toronto, Ont.

Langley and Burke's lovely sketch for the stair hall of the Thomson Residence (Figs. 3 and 26) sums up the spirit of comfort and cultured graciousness — sweetness and light as Mark Girouard put it — meant to pervade a Queen Anne Revival

interior. Here a roaring fire greets the new arrival, and deep, plush seats invite him to sit and warm himself awhile. The staircase wraps like a great arm around the seating. From the carved and polished surfaces gleam the flickers of the fire, while on the mantel bits of coloured tile and porcelain accent the warm darkness of the hall.

(Archives of Ontario, 579 1)



77

**Stairs, 28 Circular Road
St. John's, Nfld.**

Built: 1906

Contractors: Thomas and Chalker

Material: Wood

While the stair hall of the Thomson residence has unfortunately disappeared,

there still is the stair hall of Bartra (Fig. 36) to admire. The staircase descends around the fireplace like a waterfall in wood, while the fireplace at its base serves as a focus for the spatial design. Notice the dark warmth of the woodwork, gleaming dramatically in the light from an unseen window.



78

Stained glass window

1322 Rockland Avenue, Victoria, B.C.

Built: 1894**Architect:** William Ridgeway Wilson**Material:** Glass

In the well-appointed Queen Anne Revival stair hall, the staircase backed on an exterior wall, so that a large window could be inserted to flood the space with light. It was this window more than any other in the house that received the glazier's greatest attention. The design was usually, as here, based loosely upon medieval stained-glass window design. The glazier has used small leaded panes picking out a motif suggestive of medieval heraldry. The window is set in scalloped mullions that allude

to trefoil and quatrefoil windows. Because the stair-hall window was often placed on the landing of the stairs, it appeared on the exterior between storeys, giving the architect an opportunity to make the exterior of the house even more picturesque.

Born in China and educated in England, William Ridgeway Wilson (1863-1957) arrived in Victoria in 1887. He first partnered with E.H. Fisher and then worked on his own. Most of his commissions were for residences. Since the house was renovated after 1900 by Samuel Maclure, one must credit the design of the hall to him. Maclure, who gave Victoria a good number of its half-timbered Tudor Revival houses, used the two-storey stair hall as a trademark of his work.



79

**Fireplace, 252 Metcalfe Street
Ottawa, Ont.**

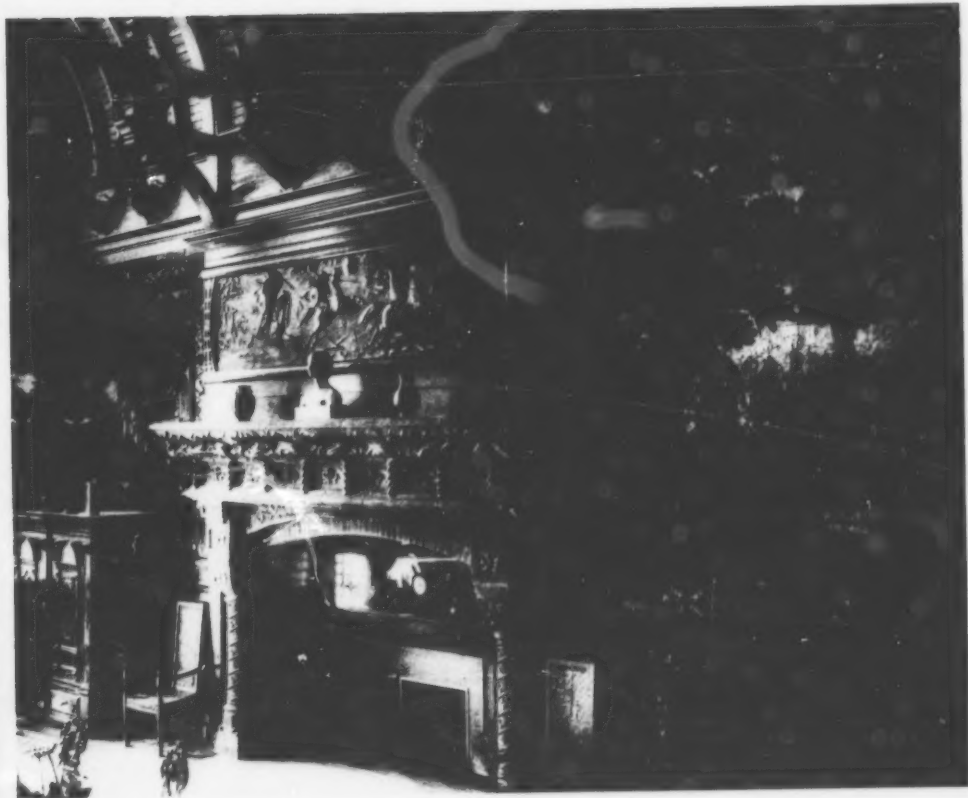
Built: 1909

Architect: John W.H. Watts

Material: Wood

One of the fireplaces in the Laurentian Club (Fig. 1) exemplifies Queen Anne Revival fireplace design. Typically the embrasure is framed by red brick or sometimes by colourful Dutch tiles; here

coloured stone has been used. To either side and above is the wooden mantelpiece carved in classical motifs. Although left in the colour of the natural wood as here, in other cases it is painted white. The overmantel is often elaborate, with built-in mirrors and shelves set in classical mouldings. The fireplace furniture is important too: shining brass dogs, screens and instruments.



80

Fireplace, Château Menier
Baie Ellis, Anticosti Island, Que.
Built: 1903

Architect: Sauvestre

Henri Menier re-created a baronial hall in his château on Anticosti Island (Fig. 71) to a scale beyond anything imagined by the Queen Anne Revival architects. The focus of the room was, as always, the fireplace. Here the fireplace

had built-in seating lit by small windows to either side of the chimney breast. This inglenook was in turn framed by another, huge chimney piece composed of overmantel supported by columns. Like many summer places, the decor was studiously rustic. One notices the hunting trophies near the ceiling, the straight-backed chairs, and the hunting scene tapestries.

(National Archives of Canada, PA 117811)



81

Marlborough Apartments

570 Milton Street, Montréal, Que.

Built: 1900

Architects: Taylor and Gordon

Material: Brick

By composing an apartment building in the manner of a private house, the architects of the Marlborough Apartments could keep the design fairly unified while introducing considerable variety. The ground floor has the massive plainness of the foundation storey of a large house, while above are two principal storeys and an attic storey set behind the gables. There is a well-sculpted central entrance beneath a shaped pediment, and a range of bay windows on either side. With its choice location, its solid materials, handsome design, and its luxurious appointments, the Marlborough was intended for a class of urban sophisticates who willingly chose apartment living over home ownership. There

were suites of several sizes from bachelor to nine-room, and included as well were many other amenities.

Andrew Thomas Taylor was born in Edinburgh in 1850, and was educated there and at the Royal Academy School, London. He pursued further studies in the office of the City Architect of Aberdeen, in the office of Joseph Clarke of London, and in Italy. He emigrated to Canada in 1883, thereafter embarking on a remarkably prosperous career. While in partnership with George William Gordon, Taylor was personally responsible for a number of private homes, offices, and college buildings in Montréal, and banks across the country. Taylor wrote thoughtfully about various aspects of architecture in two books entitled, *Towers and Spires of Sir Christopher Wren* and *Dominion Drawing Books*, and in articles for the *Canadian Architect and Builder*.



82

Roslyn Court Apartments

105 Roslyn Road, Winnipeg, Man.

Built: 1909

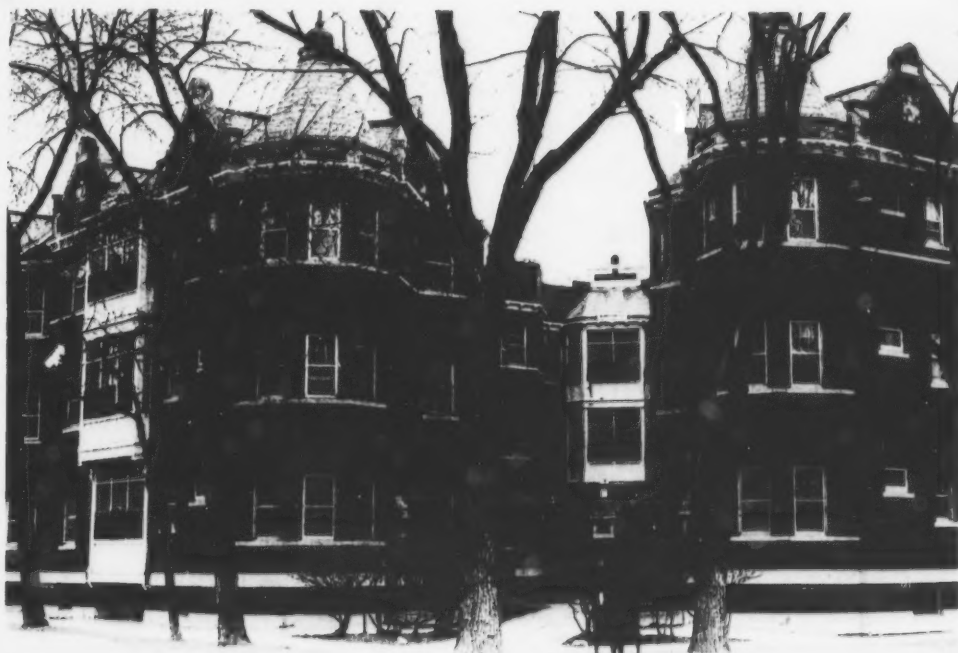
Architect: William Wallace Blair

Material: Brick

Some of the same techniques used by Taylor and Gordon on the Marlborough Apartments are applied with equal success here. It is composed of a ground floor as a foundation storey, three storeys to make up the bulk of the structure, and an attic storey of dormers and gables as a climax to the whole. Whereas the Montreal building has a strict symmetry that disciplines the design, Blair has used an asymmetrical massing of elements for a freer, more

picturesque composition.

William Wallace Blair, F.R.A.I.C., was born in County Tyrone, Ireland, in 1852. He trained there under architect Charles Sherry, and later set up his own practice in Middlesborough-on-Tees, England. Blair first came to Canada in 1876 to practise architecture in Hamilton and Toronto. A position as engineer to the Londonderry and Ballymena Waterworks called him back to Ireland for a few years. He returned to North America to work in Chicago for 15 years; in 1905 he headed north to Winnipeg. Here Blair spent the rest of his career as the architect of factories, schools, office buildings and apartment blocks.



83

DeBary Apartments

626 Wardlaw Avenue, Winnipeg, Man.

Built: 1912

Architect: C.S. Bridgeman

Contractors: Davidson Brothers

Material: Brick

With its main entrance oriented towards the corner of the lot, the DeBary

Apartment building has a site plan untypical of the era. Bay windows on the protruding portions are a successful device for treating the advancing arms of the building. Recessed balconies, light wells and shaped gables break up the relative flatness of the exterior wall surfaces. The roofline has shaped gables and corner tower roofs.



84

Dundas Terrace

Water Street, Charlottetown, P.E.I.

Built: 1889

Architect: W.C. Harris

Material: Wood

W.C. Harris' apartment building was composed along the lines of a single fam-

ily dwelling, so that the building has good design unity. There are two main storeys, the ground floor being elaborated with verandahs and porches. A steep roofline encompasses more storeys. This is a rare example of an apartment building constructed in wood.



85

Savoy Mansions

749 McClure Street, Victoria, B.C.

Built: ca. 1900 (demolished)

Material: Brick

The Savoy Mansions illustrated how well the Queen Anne Revival could dress

up a moderately sized apartment building. The structure was two and a half storeys, red brick with white trim. Its two advancing wings each had bay windows and a bit of decorative timberwork in the gable. The design was simple and satisfying, although hardly of the scale of a "mansion."



86

Manhattan Apartments

784 Thurlow Street, Vancouver, B.C.

Built: 1907; addition, 1912

Architects: Parr and Fee

Material: Brick

A typical configuration for an apartment building of the era used a simple U, H, T, or block as seen here. Gone are the exuberances of a spikey skyline of gables and dormers set in a steep roofline; a classically inspired cornice provides a cheap and simple cap to the structure. Only the bay windows, repeated with unimaginative regularity, point to the origins of this building's composition in the Queen Anne Revival style. This apartment

building has recently been renovated and serves as the focus of a handsome urban complex.

The Manhattan Apartments were built in 1907 for lumberman and developer W.T. Tait, whose own house we examined earlier (Fig. 52). Architect Fee was a native of Quebec, educated in the American midwest. Parr was born in London, England in 1856. He was a partner in the firm of Parr and Strong of London. After working on the American west coast, Parr moved north to British Columbia where he became a partner of Samuel MacLure. Parr and Fee were partners for a while until Parr formed the company of Parr, Mackenzie and Day.



87

Young Men's Christian Association Building

Yonge and McGill, Toronto, Ont.

Built: 1889

Architect: Edmund Burke

Material: Brick

The Young Men's (and later, Women's) Christian Association, dedicated to offering cheap accommodation and physically and spiritually healthful activities for young people, found a welcome clientele in cities all across the country. Local chapters quickly moved from small rented quarters to their own spacious structures, such as the original central "Y" in Toronto shown here.

Architect Edmund Burke concentrated as many decorative elements as he could onto an essentially compact design. The ground floor was open for shops; the second floor had Venetian, bay, and round-headed windows; on the roof were dormers of various designs, chimney stacks, a

square tower, and a much abbreviated round corner tower. The central "Y" had an air of massiveness and ponderousness characteristic of the Queen Anne Revival as it was produced in Toronto. Burke's other Toronto "Y"s were much simpler designs in a Classical Revival mode.

Edmund Burke was born in Toronto in 1850, and educated at Upper Canada College. He studied under Gundry and Langley of Toronto, and was Langley's partner from 1872-92. Burke subsequently assumed the practice of W.G. Storm, upon Storm's death. Later Burke became a partner in the firm of Burke and Horwood, and wrote often for the *Canadian Architect and Builder*. He had many important commissions to his credit, including Simpson's Department Store, several churches, McMaster University (when it was in Toronto), and several houses. He died in 1919.

(National Archives of Canada, RD 299)



88

Hotel Vancouver

Georgia and Granville streets, Vancouver, B.C.

Built: 1886-89 (demolished)

Architect: T.C. Sorby

Material: Brick

"So you are the d___ fool who spoilt the building with all those little windows!" said Van Horne, president of the Canadian Pacific Railway to Thomas Sorby, architect of the building. By the standards of the day, the building was very plain, and its severity might have been relieved by some variety to the window types. The main portion had a ground storey faced with light-coloured materials, giving it the appearance of a high foundation for the

upper storeys. These storeys diminished in size to a final row of small dormer windows. A verandah and balcony provided variety for the side wing. Most visual interest was confined to the roofline where there were dormer windows, chimney stacks, shaped parapets, and a steep slope.

The first C.P.R. hotel in Vancouver was begun in 1886 and opened in 1888 with 60 rooms. In 1893 its east wing was torn down and a larger one built. Once again the volume of business outgrew the building's capacity; Thomas Mawson Rattenbury was commissioned in 1905 to replace it. The present Hotel Vancouver, begun in 1939, is the third on the site.

(Vancouver Public Library, 1873)



89

Young Women's Christian Association Building

920 Dunsmuir, Vancouver, B.C.

Built: 1909-10 (demolished)

Material: Brick

The design of Vancouver's Young Women's Christian Association building was so similar to the Hotel Vancouver that Sorby may have been responsible for this structure as well. Here again was a large

block on the corner of the site with a prominent end gable, met by an intersecting wing having a porch and entrance. Again the design was relatively plain, with few window types, and most of the architectural interest was concentrated on the rooftop. The Y.W.C.A. has long since been replaced by the modern "Y" on the same site.

(Vancouver Public Library, 7727)

Windsor Hotel, St. Stephen, N. B.



90

Windsor Hotel

Water and Marks streets, St. Stephen, N.B.

Built: 1889-90

Architect: G. Ernest Fairweather

Contractors: McKenzie and Stevenson

Material: Wood

Structures such as this hotel in St. Stephen were typical of the hotels being erected across the country to take advantage of the growing tourist traffic. The

building was an L plan with the main façade on Water Street. The first storey was treated as a high base for the rest of the building, which rose up to a steep roofline of protruding gables. The tower was a convenient device for treating the corner. Begun in 1889 and completed in 1890, this hotel contained 40 bedrooms, a billiard room, offices, a writing parlour and a dining room.

(Courtesy New Brunswick Museum)



91

Hotel Dallas

Dallas Road, Victoria, B.C.

Built: 1891 (demolished)

Architect: Edward McCoskrie

Material: Brick

When the Hotel Dallas was opened in 1891, it was one of the more luxurious hotels in Victoria. Its handsome façade was described as being lighted "with oriel windows, springing from the keystones of several arches immediately underneath, with an ornamental cast iron balcony" where

one had a "magnificent and uninterrupted view over the Straits of San Juan de Fuca to the Olympic Mountains in the state of Washington." Originally there were 75 rooms (renting at \$2.50 per day and up); the number increased to 100 after architect F.M. Rattenbury built an addition some 10 years later. But when the Empress opened, the Hotel Dallas was completely overshadowed. It closed its door in 1915 and was demolished in 1928.

(Provincial Archives of British Columbia, A-2710)



92

Woods Hotel

412 Carrall Street, Vancouver, B.C.

Built: 1907

Architect: W.T. Whiteway

Typical of more run-of-the-mill city hotels at the turn of the century is Woods (later the Pennsylvania, now the Roger)

Hotel in Vancouver. On its two-street façades are vertical rows of bay windows which provide the only ornament. The corner polygonal fixture originally had a conical roof. Buildings like this can still be found across the country in somewhat degenerated condition.



93

Tyn-y-Coed Hotel

Campobello Island, N.B.

Built: 1882**Architect:** Cummings and Sears**Material:** Wood

In rural locations, hotel owners chose to build rambling, expansive plans whose low, ground-hugging proportions, rustic materials and craggy skyline were sympathetic with a rugged landscape. Such were the elements in the Tyn-y-Coed Hotel. Broad verandahs and projecting gables faced seaward. As in the city hotels, a tower was used to accent the corner and as an observatory. One of its outbuildings is featured in Figure 17.

Campobello Island was owned by the Owen family until 1881 when it was sold for \$200 000 to the Campobello Island Land Company, a consortium of New York and Boston businessmen. Intending to develop the island for a New England clien-

tele, the company had three hotels erected. The 'Owen' was begun in 1881 on the site of Admiral Owen's former home, under the direction of architect William G. Preston. Cummings and Sears were responsible for the other two hotels, the Tyn-y-Maes and the Tyn-y-Coed, the latter being the largest of the three. The rest of the island was built over with private cottages owned by wealthy Americans, Franklin Delano Roosevelt being the most noteworthy.

The Boston firm of Charles Amos Cummings and Williard T. Sears was dominated by the former partner. Cummings was born in Boston in 1833 and trained by Gridley J.F. Bryant. He contributed articles on architecture to Longfellow's *Cyclopaedia of Architecture in Italy, Greece and the Levant*, to Sturgis' *Dictionary of Architecture and Building*, and wrote a *History of Architecture in Italy* himself. Cummings died in 1905.

(Courtesy New Brunswick Museum)



94

Algonquin Hotel

St. Andrews, N.B.

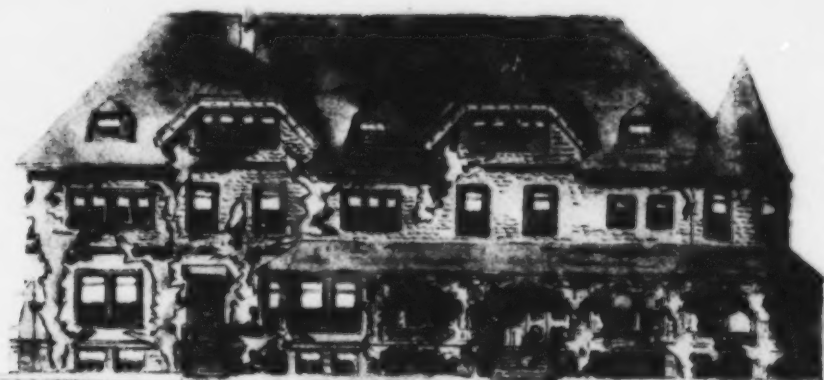
Built: 1889 (burned and rebuilt)**Material:** Wood

The first Algonquin Hotel, shown here with its 1894 addition (that portion to the left of the cupola), was suited admirably to the gentle countryside and seascapes of its setting, by its horizontal emphasis created by the lines of the verandah, balconies and eaves. Only in the roofline is there a shift from quiet lines to more playful forms, in the observatory, gables, and gambrel roofs.

After years of planning, the St. Andrew's Hotel Company of Boston opened

the hotel in the midst of several hundreds of acres. The rooms were expensive by the standards of the era: \$5.00 to \$6.00 per day; no doubt eminently affordable to the American clientele that the hotel served. So successful was this business venture that the stockholders (who included Lady Tilley) built an addition in 1894. Contained within its spaciousness were dining halls, parlours, ladies' reception rooms, rooms for smoking, writing and reading, a dark room, and a palm room. The hotel was acquired by the Canadian Pacific Railway, which subsequently built the present Algonquin Hotel after the first was destroyed by fire.

(Courtesy New Brunswick Museum)



SOUTH FRONT ELEVATION

95

Broughton Arms Hotel

Broughton, Cape Breton, N.S.

Built: 1905 (burned)

Architects: Harris and Horton

Material: Wood

The Broughton Arms Hotel was a skillfully designed small hotel, having compositional features similar to its larger brethren. The hotel was two and a half storeys high, horizontal in orientation, with an irregular skyline and a couple of towers. Harris used roughly split shingles to cover the surfaces of the structure.

In 1902 a group of English and Halifax businessmen explored the Broughton area for coal; deciding there was an exploitable quantity, they secured land and chartered the Cape Breton Coal, Iron and Railway Company. Mining commenced in 1904. The Halifax firm of Harris and Horton was offered an opportunity that most architects

only dream about: they were commissioned to lay out a townsite and design its buildings. All the amenities of an established community for 10 000 to 12 000 were anticipated: housing, schools, two hotels (of which the Broughton Arms was the more luxurious), scenic drives and a town centre. But disputes arose over the land titles, and the Dominion Coal Company, which controlled the Sydney and Louisbourg railway, refused to ship out the coal. With no way to remove coal to market, the mine closed in 1907; it re-opened briefly in 1913-15. In 1916 the 185th Overseas Battalion of the Canadian Expeditionary Force inhabited the townsite. The Broughton Arms burned down before the war ended, and after 1918 the townsite was abandoned.

(Courtesy of Keith L. Pickard and Map/Architecture Division, Public Archives of Nova Scotia)



96

Mount Baker Hotel**Oak Bay, Victoria, B.C.****Built: 1893 (burned)****Architect: F.M. Rattenbury****Material: Wood**

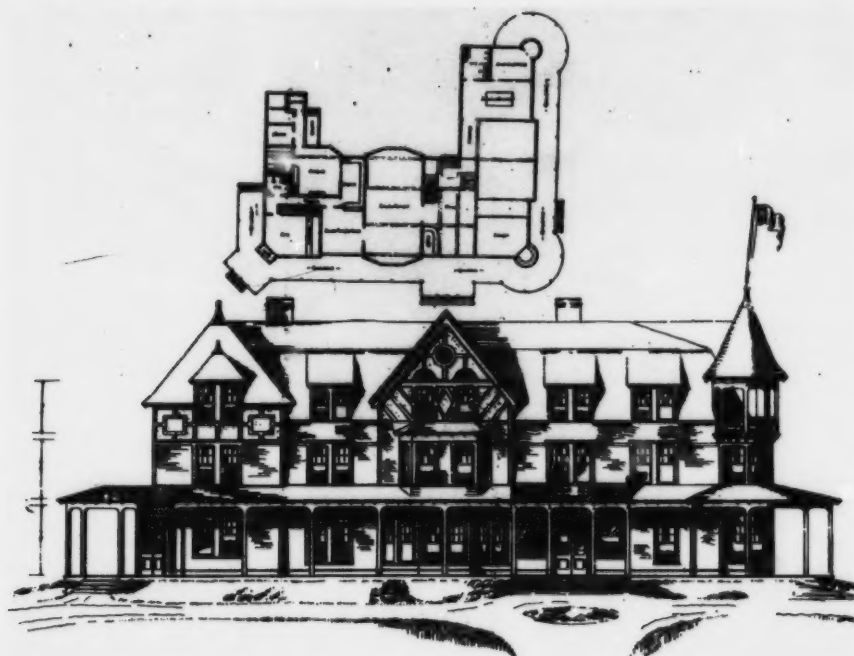
The Mount Baker Hotel was more compact than other rural or suburban hotels of the era. Its design was only slightly relieved by the verandah and balcony, and by the slight projection of a gable and wing. An observatory provided a view out over the water.

By 1890 the Mount Baker Hotel Company had been formed and plans were drawn up with the intention of erecting a structure "after the style of summer hotels in California." Once completed it contained 22 bedrooms and eight baths on each floor, a bar, billiard room, card room, parlour, dining room, barber shop, reading and writing rooms. During its brief exist-

ence it accommodated most of the noteworthy visitors to the city, including the future George V. It burned to the ground in September 1902.

Francis Mawson Rattenbury's life was marked by considerable success in his professional career, controversy and murder in his private life. He was born in Leeds, England in 1867 and trained in the firm of Leeds, Lockwood and Mawson (an uncle) in Saltaire. At age 25, Rattenbury arrived in British Columbia, and almost immediately won the competition for the Provincial Legislature in Victoria. He built numerous homes, the Banff Springs Hotel, the Empress Hotel and dabbled extensively in real estate and railways. Rattenbury returned to England in 1928; he died violently at the hands of his young wife's lover in 1937.

(*Provincial Archives of British Columbia, D-3060*)



97

Plans for Hotel

Grosbois Island, opposite Boucherville, Que.

Built: 1896

Architect: G.A. Monette

Material: Wood

The stiffness of G.A. Monette's plan for an hotel near Boucherville made it seem closer stylistically to the Stick Style hotels of the 1870s, rather than to the more rounded forms characteristic of Queen Anne Revival hotels of the 1880s and 1890s. According to the *Canadian Architect and Builder*, "the structure has a front-

age of 120 feet by 100 feet, and will contain 120 bed-rooms, with all modern conveniences. It has been so planned that a part of the hotel may be used in winter and the other part closed. The exterior will be clapboarded and shingled, with panels in rough-cast work."

The building had an L-plan, with a spacious verandah running along the two outside faces. One entered the building into a spacious stair hall complete with fireplace.

(*Canadian Architect and Builder*, Vol. 9, No. 4 [April 1896], n.p. Photo: National Archives of Canada, NL-12724)



98

Château Murray

114A Principale Street, Pointe-au-Pic, Que.

Built: ca. 1895

Material: Wood

In a resort area as fashionable as Pointe-au-Pic at the turn of the century, one could readily expect to find a fine Queen Anne Revival hotel such as the Château Murray. Typically the ground floor is faced with one long, shady verandah. With the exclusion of the right-hand extension the building is symmetrical,

having two polygonal bays rising up through all the storeys past the eaves. To either side of the bays are projecting gables with identical fenestration, including Venetian windows. Some things about the building seem odd, suggesting there have been a number of changes over the years. The shingle surface is too homogeneous: more typically it would have been broken up by accents of half-timbering, or at least other colours and shapes of shingles. The flat-roofed towers are uncharacteristic as well; perhaps they once had conical roofs.



99

The Mettawas Casino

Mettawas, near Kingsville, Ont.

Built: 1891 (demolished)

Material: Wood

It required an imaginative architect to transform the prosaic tower and steep roof of the Queen Anne Revival into this fantastical structure. The tower was expanded into half the building, encompassing rooms, verandah and balcony. The other half of the building was taken up by a

ground storey of stone crowned by a roof pitched at a double angle (commonly called a barn roof). The even shingling of the massive roof flowed down over the walls, and was subtly offset by contrasts of fieldstone and white classical columns.

The Walker family, of Hiram Walker and Sons, distillers, had the Mettawas Casino built in 1891; it was torn down in 1904.

(*National Archives of Canada, C 7752*)



100

Château Lake Louise

Lake Louise, Alta.

Built: 1893 and 1900 (demolished)**Material:** Wood

Nothing underlines more clearly the change that came over the Queen Anne Revival in the new century than the juxtaposition of the 1893 (left) and 1900 (right) portions of the Château Lake Louise. Characteristic of hotels of the 1880s and 1890s was the shingled composition, with corner towers, verandahs, and a dark graininess of texture appropriate to the setting. Even before the First World War half-timbered compositions gained favour for rural hotels, as we see here. Instead of towers there were numerous peaks and gables, and the surface had a bright crispness that sets it off from its environs. In both

cases, the principles of picturesque composition applied.

No sooner was the line of the Canadian Pacific Railway through the mountains than its promoters realized what a lure the Rockies would have for the vacationing public. In 1886 several modest "Swiss Chalet" hotels, all built to identical plans, went up along the line of the C.P.R., and in 1890 a similar chalet was built at Lake Louise. As soon as this early building burned, the shingled portion seen here appeared. So popular was the Château Lake Louise that the Tudor portion was added in 1900. Both were subsequently burned and replaced by the handsome stone Château Lake Louise now on the site.

(National Archives of Canada, PA 9452)



101

Glacier House

Glacier National Park, Glacier, B.C.

Built: 1904-1906

Architect: Francis Rattenbury

Material: Wood

The 1904-1906 portion of the Glacier House complex was a well-composed sequence of irregular masses, which increased in height and boldness as the structure ascended the steep grade. Many elements of the Queen Anne Revival were present: bay windows, towers with conical roofs, verandahs and balconies, and touches of half-timbering. It was the bold massing of forms and the craggy textures of the shingled sides that made the building harmonize so well with its setting.

Because of the steepness of the grade through Rogers Pass, dining cars could not make the ascent and a dining inn was built

near the summit in 1887. This became the logical jumping off point for alpine climbers; by 1889 a bedroom annex had been constructed up the hill to accommodate climbers who came from all over the world to meet the challenge of the Selkirks. The final expansion of the hotel, shown here, was started in 1904.

During the First World War, hotel occupancy slackened, picking up only slightly afterwards. Plans for an expansion were put forward, but never executed. In 1916, the Connaught Tunnel was finished, routing the railway away from the hotel. Citing high maintenance costs, a short season (four months) and fire risk, the C.P.R. closed the hotel in 1925 and dismantled it in 1929. The location of the old hotel is now a campsite in Glacier National Park; the old foundations can be clearly seen.

(Canadian Pacific Corporate Archives)



102

Montreal Hunt Club

Côte Ste. Catherine, Montréal, Que.

Built: 1898

Architects: J.W. and E.C. Hopkins

Material: Brick

The Montreal Hunt Club, which had been in existence since 1826, had this rather grand club house put up for itself in 1898. The structure had a high stone foundation supporting a storey of brick, leading up to a storey of wooden clapboard and half-timbering just below the roofline. The roof was extremely busy, cut up by peaks, gables, chimneys, verandah roofs, and a conical tower roof.

In 1891 J.W. and E.C. Hopkins drew up plans for the club that included a clubhouse, kennels and stables. The move to

Côte Ste. Catherine was not made until 1898; since no other architectural firm is mentioned in the Club files, it seems likely the club was built according to plans already in hand.

The Hopkins architectural firm began in 1852 when John William arrived from Liverpool. The senior Hopkins' work ran the gamut of most of the architectural styles of the second half of the 19th century, ending in the Queen Anne Revival in those years in which he partnered with his son. To their credit are a number of important Montreal buildings, both public and private, as well as several railway stations for the Canadian Pacific Railway.

(*Notman Photographic Archives, McCord Museum, McGill University, 3216*)



103

St. Charles Country Club
Winnipeg, Man.

Built: 1904-1905

Architects: Darling and Pearson

Material: Wood and stucco

Darling and Pearson's elevation for a golf club built near Winnipeg somewhat resembles a large barn. The structure consists of three box-like wings (two of which are visible here) and a silo-shaped corner tower. The wall surfaces of the wings are slightly broken up by some projecting windows and chimney breasts. Inside were dining, sitting, smoking, reading and storage rooms, as well as a kitchen and servants' rooms.

Frank Darling (1850-1923) was born in Toronto, and received his architectural training in England under G.E. Street. While he worked for a number of years on his own, it was in partnership with John Andrews Pearson beginning in 1895 that he built the majority of his structures. Together they were responsible for a prodigious number of buildings, including many branches of the Canadian Bank of Commerce; the Sun Life Building, Montréal; Toronto General Hospital; the Royal Ontario Museum, Toronto; the Grain Exchange, Winnipeg; and the Canada Life Building, Vancouver.

(*Manitoba Provincial Archives, N-5816*)



104

Royal Nova Scotia Yacht Club

Halifax, N.S.

Built: 1889**Architects:** Edwards and Webster**Material:** Wood

No better description of this delightful structure can be given than by its Toronto architects:

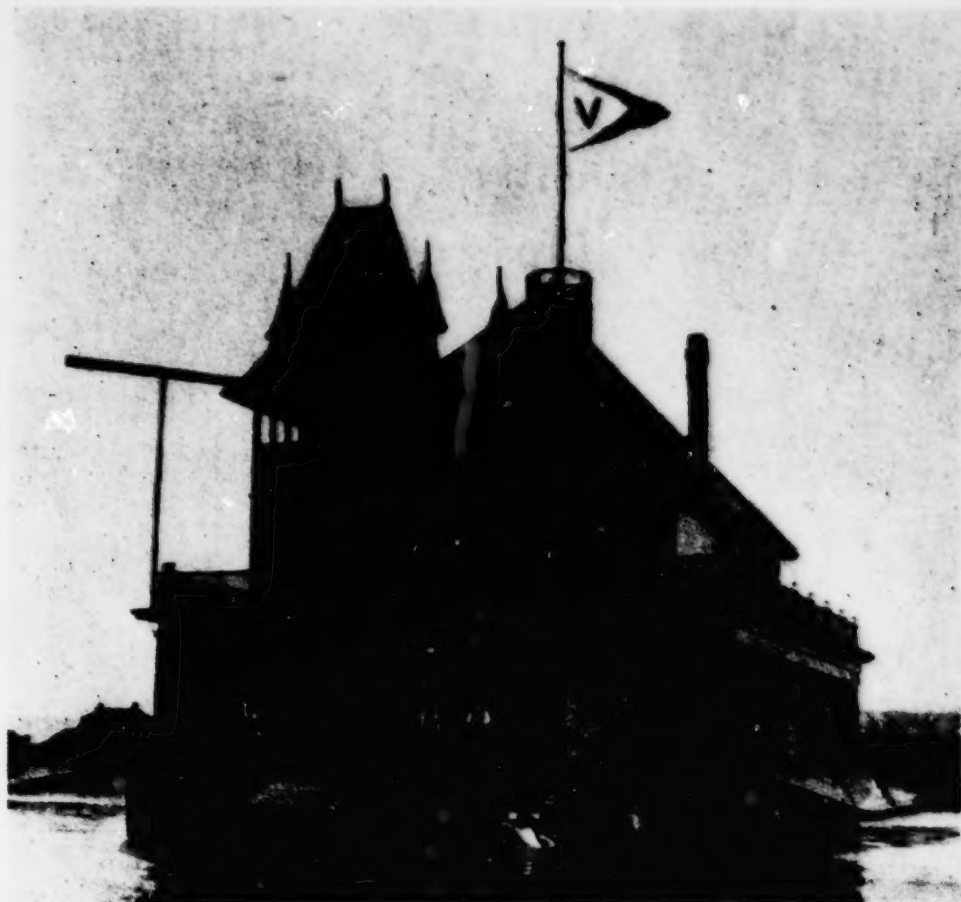
This little building, though intended for summer use only, is very substantially built. The material is frame on a foundation of brick piers. The exterior walls are covered with stained shingles laid in straight lines 3 1/2 inches to the weather. This gives a more quiet and architectural effect than where shingles are cut as has been the fashion of late years. The colour of the walls is a brick red, and that of the roof sea-green. The trimmings are yellow and green, and the window sash white. Inside the walls are lined with clear pine and varnished.

The entrance faces the street, ... The club room occupies two thirds of the first floor of the building and opens on the balcony. There is a large brick fireplace with built-in seats, etc.

The windows of this room are filled with amber-tinted wrinkled glass. There is also a Secretary's office and a locker room on this floor. The ground floor contains lavatories and one large store room. The janitor is well-provided for in the attic.

The R.N.S.Y.C. was established in 1875, growing out of the old Royal Halifax Yacht Club which was itself founded in 1837, making it the oldest yacht club in North America. In 1903 architect L. Lessel was commissioned to rebuild the old structure, and his renovations entirely altered its character. The property was taken over by the Dominion Government in 1913 for the railways.

(Picture Collection, Public Archives of Nova Scotia)



105

Victoria Yacht Club

Wellington Street, Hamilton, Ont.

Built: 1895 (demolished)

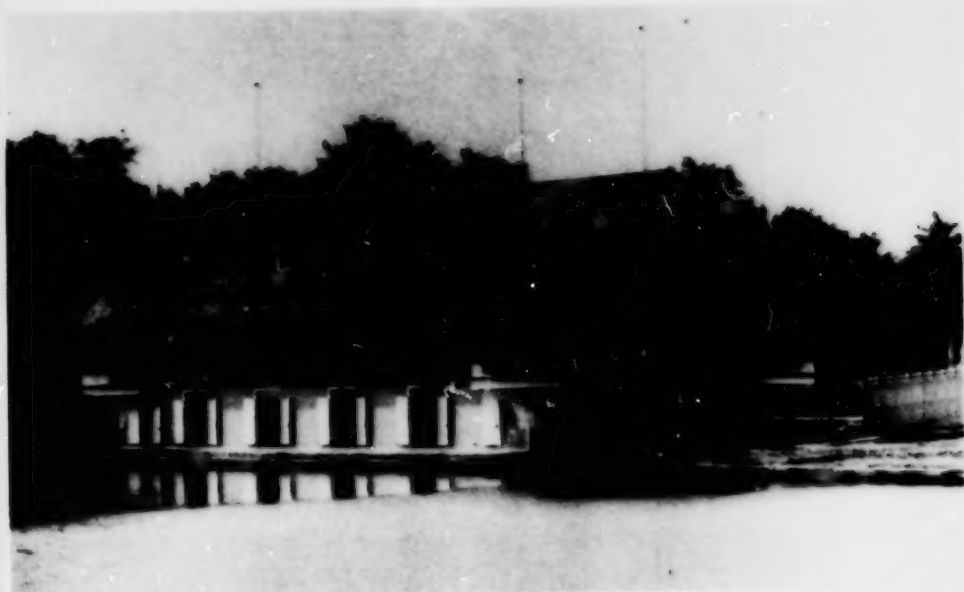
Architect: A.W. Peene

Material: Wood

Recreational buildings gave architects a marvellous opportunity to design for delight. The ground floor ("water level" floor might be a better term) was a simple box for storage and launching ramps. But above was a promenade running around three sides of the principal structure, a fan-

ciful composition of hip-roofed centre section with projecting gable, and a corner tower. There was plenty of window variety and decorative woodwork, while the exaggeratedly pointed dormer roofs were simply for fun. Hamilton architect A.W. Peene also designed a local school and the public library.

(Hamilton, Canada: a Carnival Souvenir [Hamilton: Spectator Printing 1903], p. 39. Photo: National Archives of Canada, NL-12973)



106

Rideau Canoe Club

Fifth Avenue, Ottawa, Ont.

Built: ca. 1909 (demolished)

Material: Wood

Using a plain rectangle as the core of the structure, the architect of the Rideau Canoe Club created a truly charming design. He achieved this by simply adding

rounded pavilions cantilevered out from the corners, a deep, shady balcony around the upper floor and another in the gable ends, and a Venetian window flanked by sash windows in the dormers. The Rideau Canal was a popular waterway for recreational activities even in the 19th century.

(National Archives of Canada, PA 9041)



107

C.B. Benson Summer Home

Thousand Islands, Ont.

Built: ca. 1900

Material: Wood



108

A.W. Ogilvie Summer Home
Montréal, Que.

Built: ca. 1893 (demolished)

Architect: A.C. Hutchison

Material: Wood

In resort country across the nation summer homes both large and small began to appear as city dwellers responded to the lure of clean air, water, forests and scenery. Quite extravagant summer homes were erected on the Thousand Islands on both sides of the border, although mostly by Americans. The house in Figure 107 was owned by C.B. Benson of Montréal. It is surprising how well an architectural style that had its roots in pastoral England adapted itself to a landscape as rugged as the southern tip of the Canadian Shield: the rough and varied textures and the jutting shapes of roofs, verandahs and wings were the sources of this harmony.

Other summer residences were not so far afield: the A.W. Ogilvie summer residence was on the outskirts of Montréal amid tended gardens and quiet lawns. Its ground floor was almost completely encircled by verandahs, making the link between the house and its setting. Ample grounds allowed the architect to indulge in a sprawling design.

Alexander Cowper Hutchison (1838-1932), of Montréal, began as a stonemason and worked on the East Block of the Parliament Buildings; most of his architectural work was done in Montréal.

(107 *The Thousand Islands and the River St. Lawrence [Grand Rapids, Michigan: James Bayne, n.d.]. Photo: National Archives of Canada, NL-12727)*

(108 *Notman Photographic Archives, McCord Museum, McGill University, 129,952-II)*



109

Charles F. Wagner Cottage,
Waverley Road, Toronto, Ont.

Built: 1900

Architects: R.J. Edwards and C.F. Wagner

Material: Wood

The Wagner summer residence, like its contemporaries in cottage design, was a pretty composition of bays, porches, gables and decks. The white wood trim relieves the dark, shingled walls and roof. In case the affected preciousness of the design escaped the viewer, the building was clearly labelled "inglenook."

One and one and a half storey cottages or bungalows such as Wagner's summer home sprang up in the suburbs and in the

lake districts across the country. Most of the surviving suburban structures have been converted into year-round homes in suburbs long since absorbed by growing cities. Several turn-of-the-century cottages survive in the lake and mountain areas of the country.

Charles Frederick Wagner was born in 1862. He was educated at Upper Canada College, and studied architecture under Gordon and Helliwell. For a while he practised independently before joining Edwards. Edwards had a largely residential practice, which included a number of cottages.

(*Canadian Architect and Builder*, Vol. 14, No. 5 [May 1901], Supplement. Photo: National Archives of Canada, NL-13579)



110

Assiniboia Club

1925 Victoria Avenue, Regina, Sask.

Built: 1912-13

Architects: Storey and Van Egmond

Material: Brick

The Assiniboia Club in Regina has the urbane sophistication of design appropriate to a city club. It is a compact structure, governed by a careful symmetry, a quiet choice of red brick offset by white stone

trim for door and window mouldings, and white columns for the porch. Inside the floor plan is symmetrical as well, and features a circular entrance hall.

The Musical Club out of which the Assiniboia Club sprang was founded in 1882, making this club one of the oldest in Western Canada. The present building was commissioned in 1912 from the firm of Storey and Van Egmond.



111

Home for Incurables

Dunn Avenue, Toronto, Ont.

Built: 1879 (demolished)

Architect: Frank Darling

Material: Brick

A rather awkward design, the Home for Incurables was dominated by an unadorned square tower and by a long range of verandahs framed by projecting gables. Its angularity places it amongst the earliest of the Queen Anne Revival buildings.

In an effort to provide suitable care for chronic care patients and the terminally ill,

which was not available in regular hospitals at this time, the Home for Incurables was first opened in a house on Bathurst Street in 1874. The cornerstone of the 1879 building was laid by Princess Louise. The institution continued to expand over the years with additional structures by Darling, Curry and E.J. Lennox. The name was mercifully changed to the Queen Elizabeth Hospital in 1942, and the original part of the building was torn down in 1979.

(Archives of Ontario, S 1299)



112

County of Carleton Protestant General Hospital

589 Rideau Street, Ottawa, Ont.

Built: 1873-75 (additions at later dates)**Architect:** Surtees**Material:** Brick

The designs of hospitals, colleges and other institutions had a good deal in common with each other. All of these institutions required buildings that had plenty of fresh air and sunlight provided by large areas of windows, projecting bays and wings, and verandahs and balconies. Brick construction afforded a necessary fire-proof shell. Given the requirements of brick construction, projecting masses and many windows, one can see how naturally the Queen Anne Revival adapted itself to institutional building. The County of Car-

leton Protestant General Hospital for example has a nearly symmetrical core block (a wing to the extreme right not seen in this photograph was added later) of a centre projection flanked by two large bay window projections. The windows are large and all alike. There is some decorative brickwork on the far bay and some carving in the gable over the door.

The County of Carleton General Protestant Hospital was founded in 1850, and its first building opened in May 1851. Ottawa architect Surtees drew up plans for a new building so that construction could begin in 1873. Its formal opening was in 1875. The Hospital was at this location for a number of years before moving elsewhere. Now the Ministry of National Defence owns the structure and uses it as an armoury.



113

Jeffrey Hale Hospital

250-350 St-Cyrille Boul., Quebec City, Que.

Built: 1900-1901

Material: Brick

Where architects wanted a tight, self-contained design they used only a few features of the Queen Anne Revival, not really taking advantage of what the style had to offer. The Hale Hospital is a spare rectangular structure, two and a half storeys, brick, symmetrical, with little window variety. About the only features

that link the building to the Queen Anne Revival are the three Flemish-type dormers on the roof; the building otherwise is a nameless, turn-of-the-century structure.

This hospital grew out of a bequest left by Jeffrey Hale (1803-64) to provide medical services to Quebec City's Protestant community. In 1867 the institute first opened in a house. Land for a larger building was bought in 1895, and the new building opened its doors in 1902. Over the years several more buildings were added to the complex.



114

Annesley Hall

95 Queen's Park Crescent, Toronto, Ont.

Built: 1902-1903**Architect:** G.M. Miller**Material:** Brick

The influence of English college design is readily discernible in Annesley Hall. The structure has some irregularity of massing, one wing prominent, the other less so, with the main entrance approximately in the centre. Shaped gables top the wings and the dormers. The wall surface is red brick with freestone trimmings; its character is difficult to discuss for the obscuring layer of ivy.

Annesley Hall is part of Victoria University. Victoria College was originally in Cobourg, Ontario, but moved to Toronto in 1891 and its main building was erected in 1892. When businessman and philanthropist Hart Massey died in 1896

he left a considerable bequest to the University, a portion of which was to be set aside for a women's residence. The cornerstone for Annesley Hall was laid in 1902; students moved in by October of the following year. Inside were dormitories, dining room, library, common room, reception, assembly, gymnasium, hospital room, kitchen, laundry, and servants' quarters.

George M. Miller (1854-1933) was responsible for many schools and other institutions, including the Household Science Building of the University of Toronto; Havergal College, Toronto; Ontario Ladies' College, Whitby; the House of Industry, Whitby; Ridley College, St. Catharines; an annex to Alber College, Belleville; and the Cottage Hospital for Consumptives, Gravenhurst. His practice also included numerous houses, churches and office buildings.



115

St. Andrew's College

Schofield Avenue, Toronto, Ont.

Built: ca. 1907 (demolished)

Architect: Grey

Material: Brick

One of the more handsome and ambitious institutional buildings in the Queen Anne Revival was St. Andrew's College, Toronto. It illustrated well how the Queen Anne Revival approach to design could give variety and interest to large structures, thereby softening the effect of massiveness. Dominating the whole was a gabled centre section with bay windows framing a sculpted door. To the right the Tudor windows alternated with bay windows. To the left were more mullioned and

bay windows, ending in a lower wing. This lower portion with the corner tower, verandah, and gabled projections to the front and side had the same elevation as a Queen Anne Revival house. The consistent use of red brick relieved by white stone trim unified the design.

This building housed St. Andrew's College from the time of its construction until late in the First World War when it was taken over as a military hospital. A few years after the war ended the building was returned to the College. Soon after the College moved to Aurora, Ontario, where it has been ever since; the old building was later torn down.

(*National Archives of Canada, PA 68363*)



116

Dalton Hall

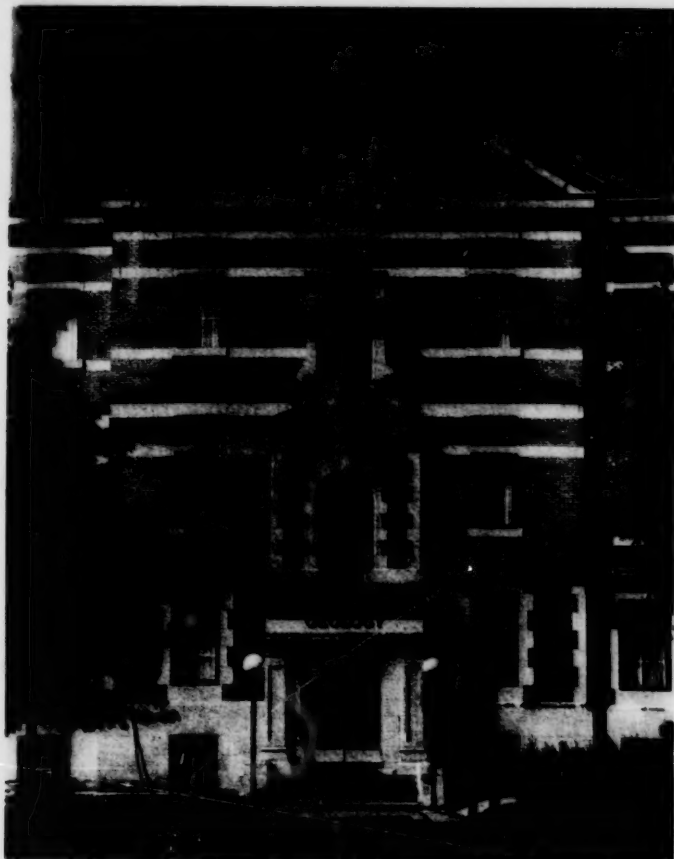
University of Prince Edward Island, Charlottetown, P.E.I.

Built: 1917

Material: Brick

Like the Jeffrey Hale Hospital (Fig. 113) in Quebec, Dalton Hall at the Univer-

sity of Prince Edward Island is a fairly plain volume with little elaboration except for the bay windows, gable dormers and deep eaves supported by wooden brackets. The only decorative elements are the sculpted rondels under the eaves. It is a standard brick construction with stone lintels.



117

Geology (Earth Sciences) Building

350 Matheson Road, Winnipeg, Man.

Built: 1912-13

Architects: Hooper and Horwood

Material: Brick

The University of Manitoba was founded in 1877, upon three existing denominational colleges. The Geology Building was one of a collection of pre-First World War structures designed by Samuel Hooper and V.W. Horwood. The designs of the group are homogenous.

Samuel Hooper, whose brother Thomas we have already met, was born in London, England, and apprenticed there to his

builder uncle. He arrived in Manitoba in 1880, and operated a marble works near Emerson before turning to architecture. V.W. Horwood was born in Somersetshire, England in 1878 and arrived in Canada in 1884. He first worked in his father's firm, H. Horwood and Sons, stained glass artists, of Ottawa. Later he studied art in New York and then took up architecture in the firm of E.L. Horwood. V.W. moved to Manitoba in 1904 to begin a prosperous practice there. He was hired in 1911 to assist Samuel Hooper, then Provincial Architect, in the laying out and design of the University of Manitoba. Upon Hooper's death Horwood succeeded to his position.



118

Bible Training School

College Street, Toronto, Ont.

Built: 1898 (demolished)

Architects: Burke and Horwood

Material: Brick

Features from the Gothic Revival appear quite strongly in the decorative elements of this building, in the pinnacles flanking the gable, and in the stone carv-

ing over the bay window. Indeed, the entire centre section is strongly reminiscent of the entranceway of the Manoir Rouville Campbell (Fig. 22). Otherwise the building is neatly symmetrical, with banked windows on the ground floor, a hip roof, and walls of red brick with stone trim.

(*Canadian Architect and Builder*, Vol. 14, No. 1 [Jan. 1901], Supplement. Photo: National Archives of Canada, NL-13581)



119, 120

Trafalgar School

3495 Simpson Street, Montréal, Que.

Built: 1902

Architects: Taylor and Gordon

Material: Brick

The combination of red brick with white stone trim in a semi-classical, semi-medieval mode became characteristic of public and high schools in the early 20th century. While most of these were sprawling, horizontal structures on large lots of land, Taylor and Gordon's Trafalgar School is crammed onto a narrow site; it is therefore a vertical design such as was found in the Flemish public and commercial buildings upon which it was based (see also Fig. 133). The side walls are a system of large windows set between thick brick piers. The far gable is heavily ornamented with a scroll pediment, while the near gable is simply stepped. Unfortunately most of the building has been overlaid by later additions, except for a perfectly breathtaking baroque doorway moved to the front addition (Fig. 120).





121

Lakeside Home for Little Children

Toronto Island, Toronto, Ont.

Built: 1891 (demolished)**Architects:** Curry, Baker and Company**Material:** Wood

Rural and suburban institutions often resembled countryside hotels. The Lakeside Home for Little Children, for example, was similar to a resort hotel in its wood construction and design. It is a long, sprawling structure whose exterior was dominated by verandahs and balconies. The main façade was framed by fat corner towers. The steep roof was ornamented by eccentric but charming dormers.

The Lakeside Home on Toronto Island operated as the summer convalescent hospital for the Hospital for Sick Children. Its first building, a plain two-storey structure with encircling verandahs, was designed by architect Mark Hall. The 1891 structure shown here replaced 1883 building. Both were paid for by publisher John Ross Robertson on land donated by the city. The Home had over 100 beds, modern plumb-

ing, heating and ventilating equipment, an operating theatre, dispensary, gymnasium, playroom, isolation wards, telephone, electric bells, and accommodation for staff. It burned down in April 1915.

Francis Spence Baker (1867-1926) was born in Halton County, Ontario, and studied architecture under Gaviller and Holland of Toronto, Knox and Elliott of Toronto, J.A. Cody and Company of New York City, and Thomas E. Colcutt of London, England. He was first in partnership with Curry until that firm dissolved in 1898; later he associated with J.W. Siddall, and also worked on his own. In Toronto his practice was largely residential, while his commissions in smaller Ontario cities and towns were for institutions. S.G. Curry also did a number of residences and institutions throughout the province. He was at various times associated with Darling, Sproatt, and Pearson, as well as Baker.

(National Archives of Canada, C 90772)



122

Provincial Home

Kamloops, B.C.

Built: 1894 (demolished)

Architect: R. Mackay Fripp

Material: Wood

Like rural institutions elsewhere in the country, the Provincial Home in Kamloops had a wooden frame construction with a clapboard and shingle skin. Large windows and a pavilion plan were meant to augment the free flow of air and sunshine throughout the building. Note the small squares of glass set over large panes in the

same window, an arrangement popular at the time, meant to combine the quaintness of medieval glass with the unobstructed view afforded by sheet glass. The symmetry of the design is broken only by the conical roof on one of the centre bay windows, and the irregular placement of chimney stacks.

Frupp originally planned this structure as an Old Men's Refuge for Vancouver; it was erected instead as a Home in Kamloops. It was demolished in 1972.

(Kamloops Museum Association)



123

Gravenhurst Cottage Sanatorium for Consumptives

Gravenhurst, Ont.

Built: 1897

Architect: G.M. Miller

Material: Wood

The Sanatorium was situated in a rural location, and designed to admit the maximum of air and light for patient recuperation. This was especially important since recent successes in the mountain sanatoriums of Europe had shown that abundant fresh air and sunlight genuinely alleviated tuberculosis suffering. Here then, is architectural style in the service of humanity. A deep verandah crossed the southern front of the building and encircled the corner pavilions. The pavilions had walls that were almost completely glass to admit sun all day, so that patients could sit there on chaises lounges, summer and winter. The hotel-like atmosphere belied the presence

of wards, an operating room, and the other accoutrements of a hospital. The symmetry and details of the main building are predominantly classical: columns for porch supports, and a pediment over the door.

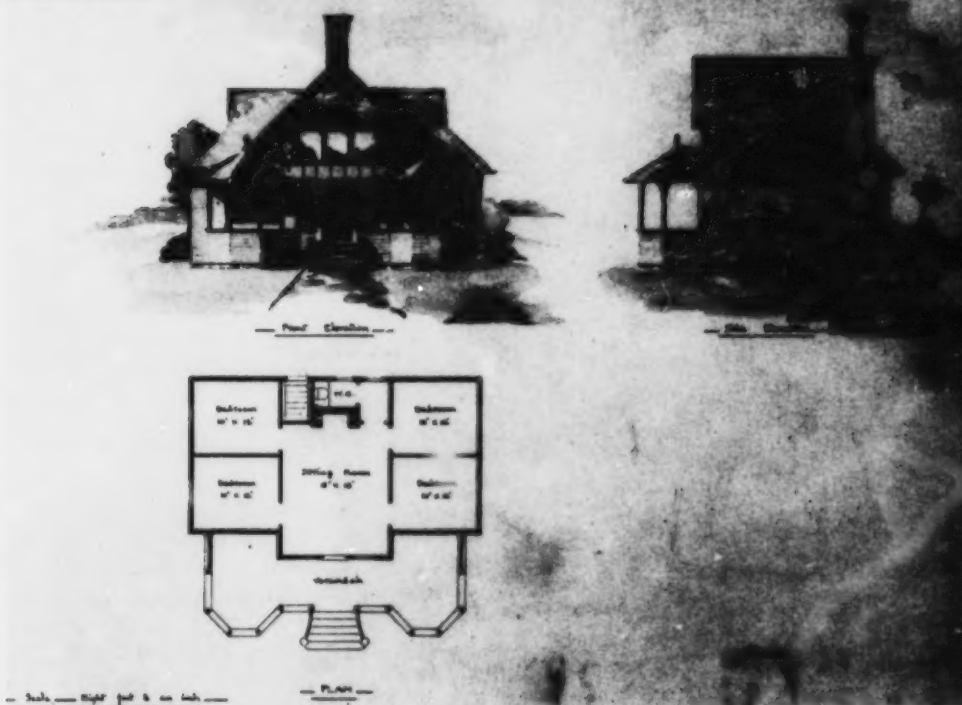
Publisher W.J. Gage made the first move towards building Canada's first tuberculosis sanatorium. After examination of various sanatoria in Europe, Gage and friends were generously offered a site by the town of Gravenhurst: facing south towards a lake, with sheltering pines behind; and rail access to Toronto, no better location could be imagined. Construction began in the summer of 1896 according to G.M. Miller's plans and by the spring of the following year the first patients were being admitted to the partially completed building. Various other buildings (see Fig. 124) were added to the site over the years. The main structure burned to the ground in the 1940s.

(Archives of Ontario, Acc. 14662-59)

222 QUEEN ANNE REVIVAL

MUSKOKA HOME FOR CONSUMPTIVES

Sketch of Cottage D



124

Cottage

Gravenhurst Cottage Sanatorium for Consumptives,

Gravenhurst, Ont.

Built: 1899-1900

Architect: D.B. Dick

Material: Wood

Buildings added to the Gravenhurst site included a boathouse, staff quarters, and a series of small cottages. Designed by Toronto architect D.B. Dick, these cottages ran to a standard plan: a deep verandah across the front, a centre sitting room with fireplace, water closet at the back,

and two bedrooms to either side of the main room. The style of the buildings was clearly inspired by Queen Anne Revival cottage design: shingle and clapboard surfaces, steep roofs punctuated by dormers and gables, rounded pavilions, and a Queen Anne type overmantle for the fireplace. These cottages were intended for ambulatory patients; the mild exercise and fresh air of walking back and forth summer and winter to the main building several times a day for meals, examinations and diversion were meant to improve the patient's condition.

(Archives of Ontario, 362[9])



125

Government Sanatorium

Kentville, N.S.

Built: 1902-1904 (demolished)**Architect:** J.W. McGregor**Contractors:** Rhodes and Curry**Material:** Wood

One of the first institutions to follow the successful model of the Gravenhurst Cottage Sanatorium was the Government Sanatorium in Kentville, Nova Scotia; the imitation, as this elevation shows, was physical as well as institutional. The sponsors of the Nova Scotia sanatorium settled upon this plan by Montréal architect J.W. McGregor. The original building had two large, rounded-ended pavilions stretching out to catch the sun at either end of the core. Verandahs, balconies, and large expanses of wall area made for sunrise to sunset exposure. The west elevation was more strongly in the genre of the Queen Anne Revival: it was asymmetrical, with a polygonal tower, large expanses of roofline broken up into various shapes, verandahs and bay windows. The main foyer

was an off-centre stair hall with fireplace designed with home-like comfort in mind: "A spacious hall with its adjoining conservatory, immense fire place and cozy ingle-nook gives a wonderfully attractive look to the great expanse of corridor, with its adjoining halls and numerous doors." Unlike the Ontario building which was painted a light colour to make it stand out from its setting, this building was painted green and brown to "... harmonize ... with its surroundings ..."

The structure opened officially in 1904, with 18 beds, library, dining room, reception, laboratory, dispensary and sun-rooms. The institution burgeoned in size late in the First World War, its expansion underwritten by the federal government, in order to accommodate the numbers of tuberculous soldiers returning from Europe. Finally, upon completion of a new sanatorium in 1974, the old building was torn down.

(H.E. Gates Collection, Map/Architecture Division, Public Archives of Nova Scotia)



126

Old Ladies' Home (Sunset Terrace)

Yarmouth, N.S.

Built: 1889-90

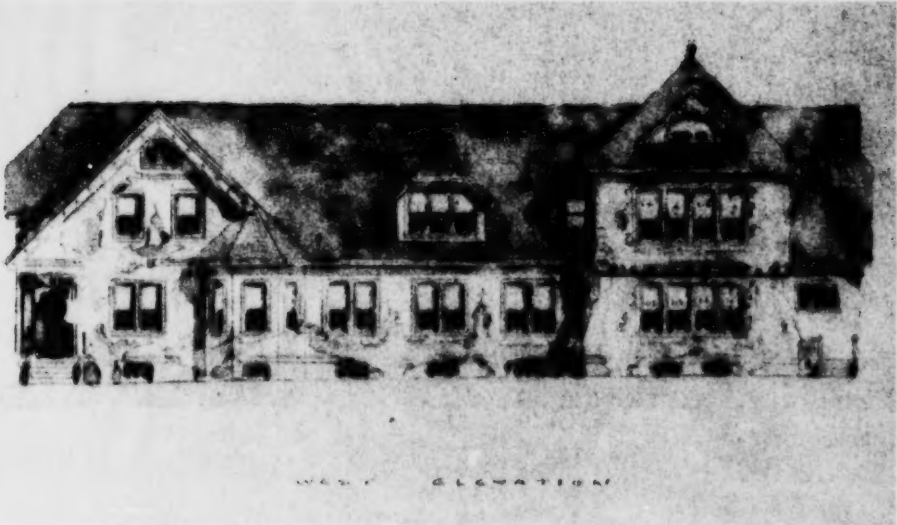
Contractor: Milford Simons

Material: Wood

Similar to the Queen Anne Revival houses of the Atlantic region, Sunset Terrace has a basically symmetrical core; its regularity is varied only by a corner tower. There is the usual emphasis on a prominent roof, steep gable and verandahs. There is

virtually no variety in window types, and the surface is a plain wooden skin.

The Old Ladies' Home Society was incorporated in 1886 by a group of Yarmouth women seeking to raise money to build an Old Ladies' Home (the original name of the structure). In 1889 the sod was turned, and by November of the following year its first resident entered. Sunset Terrace as it is now called is still a retirement home for elderly ladies, and still privately endowed.



127

All Saints' Hospital

Spring Hill Mines, N.S.

Built: 1893 (demolished)**Architects:** Harris and Horton**Material:** Unknown

The cottage hospital at Spring Hill Mines was another successful remodelling of an older structure by Harris and Horton. At one end was a one and a half storey gabled projection with the entrance and a bay window. Balancing it at the other extremity was a two storey projection. The design was simple, attractive.

The cottage hospital movement began in Britain in the mid-19th century, with the purpose of providing low-cost or free medical care in rural areas for those in need of assistance. Such hospitals were meant to house only eight to 40 beds, small enough for a community to support. The movement caught on in North America as well. The original Spring Hill Mines Cottage Hospital was torn down in 1964, and replaced by a larger building.

(Courtesy of Keith L. Pickard and Map/Architecture Division, Public Archives of Nova Scotia)



128

Columbia College

Westminister, B.C.

Built: ca. 1906; additions at later dates (demolished)

Material: Wood

The stylistic features of the Queen Anne Revival were much diluted in plainly functional buildings such as the structures at Columbia College — also called Columbia Methodist College — in Westminister, British Columbia. In each of the two nearly identical structures there was a simple rectangular box of a building with regular fenestration and a centre entrance. Only the corner towers and a bit of decorative

woodwork on the top storey of the building at the left link the architecture to the Queen Anne Revival.

Columbia College began at the turn of the century, in a house acquired by the Methodists from Henry Edmonds; Edmonds' house had been built around 1892 to the plans of architect G.W. Grant. The College rebuilt extensively in 1906, so that the two structures seen here entirely submerged the original house. It is as yet unknown who was the architect of the reconstruction. The school closed in 1936, and was later demolished.

(*National Archives of Canada, PA 31658*)



— FRONT ELEVATION —

129

Indian Mission School

Port Simpson, B.C.

Architects: Hooper and Goddard

Built: ca. 1910

Material: Wood

By the turn of the century, institutional design in general and school design in particular had begun to turn away from the Queen Anne Revival towards either a distinct classicism or gothicism. In the for-

mer category were Hooper and Goddard's plans for an Indian Mission School at Port Simpson, British Columbia. The design was nearly but not exactly symmetrical. The pediments and window types, especially the Venetian windows, were derived from classical sources. Shingle and clapboard were specified as wall coverings.

(Provincial Archives of British Columbia)



130

Balmoral Firehall

20 Balmoral Avenue, Toronto, Ont.

Built: 1911

Architect: R. McCallum

Material: Brick

For the design of the Balmoral Firehall, architect McCallum took the theme of commercial buildings of the Flemish Renaissance: a simple box, its ornamented gable end facing the street. All the orna-

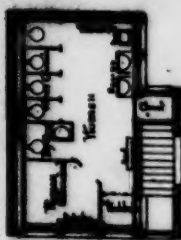
ment is tight to the wall surface, consisting of decorative brick and stonework for window voussoirs across the front, recessed blind arches down the side, contrasting stone stringcourses, and a stepped gable. With such simple techniques the Queen Anne Revival could dress up a small building with charm and economy. Other Queen Anne Revival firehalls in Toronto include those on Perth Avenue, 70 Berkeley Street, and Howland Avenue.



North - East View



First Floor Plan



Second Floor Plan

131

Public Comfort Station
Hamilton, Ont.

Architect: James Balfour

Material: Brick

Like the previous building, the Comfort Station planned for Gore Street in Hamilton took its theme from Flemish Renaissance commercial buildings. A

stepped gable dominated one end of the building, while a smaller stepped gable surmounted the front façade. Balfour's charming design for a public urinal was not erected; instead a more prosaic design was chosen.

(*Canadian Architect and Builder*, Vol. 18, No. 205 [Jan. 1905, p. 8]. Photo: National Archives of Canada, NL-13580)



132

Central Chambers

Elgin and Queen streets, Ottawa, Ont.

Built: 1890-93

Architect: J.J. Browne

Contractors: Alexander Garnock, masonry; Shore and Ash, woodwork; Butterworth and company, plumbing and heating; John Shepherd, paint and glass; Montreal Bridge Company, steel frame

Material: Brick

Central Chambers is a showpiece of Queen Anne Revival commercial design. Working from the theme of New Zealand Chambers but on a much more ambitious scale, J.J. Browne aligned three storeys of bay windows over arched entrances. At the

peak of each line of bays is a Venetian window set in a pediment. The detailing of carved fanlights in the Venetian windows, terracotta panels between the storeys and the wood and metal work are all excellent. Because of the expansive bay windows, the offices are sunny and well-ventilated; it is still a popular address for professionals.

John James Browne was born in August 1837 in Montreal, was educated at the Montreal High School, and he began practice at age 19. Most of his buildings were in the Montreal-Ottawa-Cornwall triangle, and included several warehouses and factories, commercial buildings, churches and residences. He died in 1893.



133

Bank of Montreal

1850 Notre Dame Street West, Montréal, Que.

Built: 1894

Architects: Taylor and Gordon

Material: Stone

Based upon the theme of the Flemish town hall is Taylor and Gordon's branch of the Bank of Montreal. The ground floor, intended for public services, is a glazed

arcade imitative of the open arcade of the Flemish public market. Above are large windows for a storey of offices, followed by two storeys tucked into the gable roof of the building. These latter two storeys are a medley of oval, sash and dormer windows, set in a Flemish gable end, ornamented with crests, scrolls, and carved griffins. The quality of the carving and of the sandstone surface gives a jewel-like elegance to a deceptively small structure.



134

Bank of Hamilton

Wingham, Ont.

Built: 1891-92

Architect: D.B. Dick

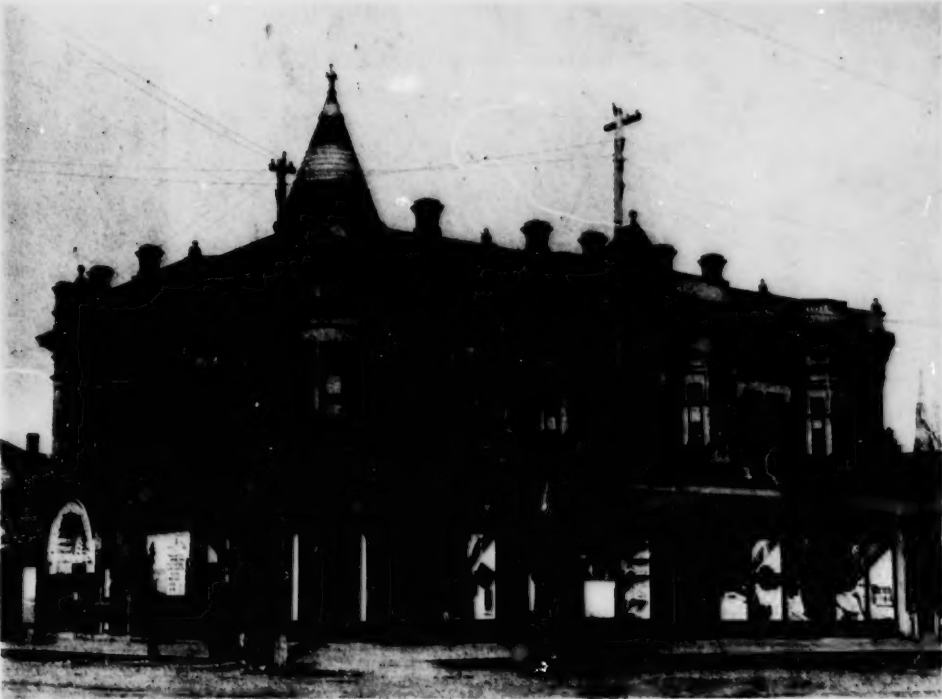
Material: Brick

Corner towers were an excellent device to draw attention to commercial, public and residential buildings alike. In this building, the tower starts from a square base and becomes circular only once it has cleared the roofline. On either façade is a stepped gable, one with the chimney breast, the other having a Venetian window motif. There is a touch of the Romanesque in the brick corbelling of the tower eaves, and in the wide brick voussoirs over the main entrance. The Bank originally had its public area on the ground floor, and

a manager's apartment on the second and third. The Bank of Hamilton was taken over by the Imperial Bank of Commerce, and the latter occupied this structure until 1982. The now vacant building has been declared a heritage structure.

David B. Dick was born in Scotland in 1846. He studied architecture at the Edinburgh School of Design, and arrived in Canada in 1873. Dick resided in Toronto where most of his commissions were, including the Consumers' Gas Building and the University of Toronto Library. We have already examined his cottage designs for the Gravenhurst Sanatorium (Fig. 124). Dick returned to England in 1914, and died there in 1925.

(National Archives of Canada, PA 29333)



135

Edward C. Kellogg Drug Store

Douglas and Yates streets, Victoria, B.C.

Built: 1890

Material: Brick

Like most commercial blocks of the era, regardless of architectural style, the ground floor of Kellogg's Drugs had expanses of window space to display goods:

the architectural program really began on the upper levels. The second floor featured a corner tower, and bay windows alternating with flat windows, the white trim of both contrasting nicely with a red brick wall surface. A rather ponderous eave and a balustrade finished off the top.

(Provincial Archives of British Columbia, C-8976 R. Maynard)



136

Rogers Chocolates

913 Government Street, Victoria, B.C.

Built: 1903

Architect: Hooper and Watkins

Contractor: George Snider

Material: Brick

Rogers Chocolates illustrates how well the Queen Anne Revival adapted to modestly sized commercial buildings. The ground floor, its entrance and windows framed by piers, is completely open for

display. Above is a single bay window set between Ionic pilasters, below a classical frieze.

Hooper and Watkins designed the structure for Charles W. Rogers, a candy manufacturer. Rogers leased the premises first to fish and fruit merchants, then to a jeweller, before moving in himself in 1917. At this time a few alterations were made to accommodate candy manufacturing. Virtually all of the interior woodwork and display counter remain intact.

ENDNOTES

Introduction

- 1 The Jacobean Great Hall, explained at length further on in the text, was a large salon characteristically found in the more important houses of that age. It was the centre of activities in the house.

I. Origins of the Queen Anne Revival Style

- 1 The following summary of the British Queen Anne Revival owes much to Mark Girouard's excellent book, *Sweetness and Light: The 'Queen Anne' Movement 1860-1900* (Oxford: Clarendon Press, 1977); also important was Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, 3rd ed. (Harmondsworth: Penguin, 1968), Chapter 12, "Norman Shaw and His Contemporaries."
- 2 For a short list of works on Shaw's life, see the Bibliography. The principal biography of his career, and a good study of his work, is Andrew Saint, *Richard Norman Shaw* (New Haven and London: Yale University Press, 1976).
- 3 Nicholaus Halbritter, "Norman Shaw's London Houses," *Architectural Association Quarterly*, Vol. 7, No. 1 (Jan./March 1975), pp. 4-5.
- 4 The anti-dogmatic reaction of Norman Shaw and the Pre-Raphaelites is discussed in Robin Spencer's *The Aesthetic Movement: Theory and Practice* (London: Studio Vista, 1972), and by Linda C. Dowling, "The Aesthetes and the Eighteenth Century," *Victorian Studies*, Vol. 20, No. 4 (Summer 1977), pp. 357-78.
- 5 Henry-Russell Hitchcock, "Ruskin or Butterfield? Victoria Gothic at Mid-Century," *Early Victorian Architecture in Britain* (New Haven: Yale University Press, 1954), Vol. 1, Chapter 17, pp. 572-614.

- 6 Donald Bassett, "'Queen Anne' and France," *Architectural History: Journal of the Society of Architectural Historians of Great Britain*, Vol. 24, (1981), pp. 83-91 [hereafter cited as Bassett, "France"].
- 7 John Summerson, *The Turn of the Century: Architecture in Britain around 1900* (Glasgow: University of Glasgow, 1976), p. 11 [hereafter cited as Summerson, *Turn of the Century*].
- 8 J.J. Stevenson, *House Architecture* (London: Macmillan and Co., 1880), Vol. 1, pp. 71-72 [hereafter cited as Stevenson, *House Architecture*].
- 9 John Brandon-Jones, "The Work of Philip Webb and Norman Shaw," *Architectural Association Journal*, Vol. 71, No. 793 (June 1955), pp. 9-21; and Nikolaus Pevsner, "Richard Norman Shaw," in *Victorian Architecture* (London: Jonathan Cape, 1963), p. 241.
- 10 Stevenson, *House Architecture*, Vol. 1, p. 331.
- 11 *Ibid.*, Vol. 1, p. 332.
- 12 *Ibid.*, Vol. 1, p. 331.
- 13 *Ibid.*
- 14 *Ibid.*, Vol. 2, pp. 120-23.
- 15 A trend in compartmentalization that began at mid-century. Mark Girouard, *The Victorian Country House* (Oxford: Clarendon Press, 1971), p. 19 [hereafter cited as Girouard, *Victorian Country House*]; Stevenson, *House Architecture*, Vol. 2, p. 47.
- 16 Stevenson, *House Architecture*, Vol. 2, pp. 53-77.
- 17 For a good discussion of the technological changes leading towards greater domestic comfort, see Girouard, *Victorian Country House*, pp. 15-17.
- 18 Mark Girouard, "The Architecture of John James Stevenson. Part I," *Connoisseur*, Vol. 184, No. 741 (Nov. 1973), p. 166 [hereafter cited as Girouard, *Stevenson*].
- 19 Stevenson, *House Architecture*, Vol. 2, pp. 154-5.
- 20 Girouard, *Stevenson*, p. 170; H.S. Goodhard-Rendel, *English Architecture Since the Regency: An Interpretation* (London: Constable, 1953), pp. 163-4; John Summerson, *The Architecture of Victorian London* (Charlottesville: University of Virginia Press, 1972), pp. 80-1 [hereafter cited as Summerson, *Victorian London*].
- 21 Stevenson, *House Architecture*, Vol. 1, p. 348.
- 22 Hospitals began to appear in numbers after the Crimean War, thanks to Florence Nightingale's campaign for hospital reform. See Saint, *Richard Norman Shaw*, op. cit., p. 65.

- 23 Discussing the role of certain of the Queen Anne Revival architects in rural institutions is Gillian Darly's *Villages of Vision* (London: The Architectural Press, 1975), pp. 54-57.
- 24 Summerson, *Victorian London*, p. 53.
- 25 Summerson, *Turn of the Century*, p. 11.
- 26 T. Affleck Greeves, "London's First Garden Suburb: 100 Years of Bedford Park," *Country Life*, Vol. 158, No. 4091 (27 Nov. 1975), pp. 1446-48.
- 27 *Ibid.*, p. 1447.
- 28 The principal work on the Queen Anne Revival in America is Vincent J. Scully, *The Shingle Style and the Stick Style* ..., rev. ed. (New Haven and London: Yale University Press, 1971).
- 29 Richard Guy Wilson, "The Early Works of Charles F. McKim: Country House Commissions," *Winterthur Portfolio*, Vol. 14, No. 3 (Autumn 1979), pp. 235-68 [hereafter cited as Wilson, "McKim"].
- 30 *American Architect and Building News* began publication in 1876; it and journals like it had more to do with the propagation of new ideas in architecture in the late 19th century than did pattern books, because the frequency of their issues brought new ideas into architects' hands much more quickly.
- 31 "Foreign Buildings at the Centennial," *American Architect and Building News*, Vol. 1, No. 3 (25 March 1876), p. 101.
- 32 H. Hudson Holly, *Modern Buildings in Town and Country: Adapted to American Wants and Climate* (New York: Harper and Bros, 1878), p. 17 [hereafter cited as Holly, *Modern Buildings*].
- 33 Vincent J. Scully, "Romantic Rationalism and the Expression of Structure in Wood: Downing, Wheeler, Gardner, and the 'Stick Style' 1840-1876," *Art Bulletin*, Vol. 35, No. 2 (June 1953), pp. 121-42.
- 34 Marcus Whiffen and Frederick Koeper, *American Architecture 1607-1976* (Cambridge: MIT Press, 1981), p. 300 [hereafter cited as Whiffen and Koeper, *American Architecture*].
- 35 William B. Rhoads, "The Colonial Revival and American Nationalism," *Society of Architectural Historians Journal*, Vol. 35, No. 4 (Dec. 1976), pp. 239-54.
- 36 Whiffen and Koeper, *American Architecture*, p. 299.
- 37 Wilson, "McKim," p. 264.
- 38 Renee Kahn, "The Queen Anne Style," *The Old House Journal*, Vol. 5, No. 1 (6 Jan. 1977), p. 4.
- 39 Holly, *Modern Buildings*, p. 27.
- 40 *Ibid.*, p. 114.

- 41 Ibid., p. 189.
- 42 Charles Eastlake, *A History of the Gothic Revival* (1872; New York: Humanities Press, 1970), p. 344.
- 43 Some held fond hopes that furnaces were just a passing fashion, and the open grate would again serve as sole heat. Holly, *Modern Buildings*, p. 191.
- 44 Roger Hale Newton, "Our Summer Resort Architecture — An American Phenomenon and Social Document," *Art Quarterly*, Vol. 4, No. 4 (Autumn 1941), pp. 297-322.
- 45 Antoinette F. Downing and Vincent J. Scully, *The Architectural Heritage of Newport, Rhode Island*, 2nd ed. (New York: Clarkson N. Potter, 1967), p. 162; Louise Harris Ivers, "The Montezuma Hotel at Las Vegas Hot Springs, New Mexico," *Society of Architectural Historians Journal*, Vol. 33, No. 3 (Oct. 1974), p. 208.
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- 47 Stevenson, *House Architecture*, Vol. 1, p. 340.
- 48 As Sadayoshi Omoto has pointed out, late 19th century architectural criticism was largely an argument on the appropriateness of various styles and their names: "The Queen Anne Style and Architectural Criticism," *Society of Architectural Historians Journal*, Vol. 23, No. 1 (March 1964), pp. 29-30.

II. The Queen Anne Revival at Home in Canada

- 1 Edmund Burke, "Some Notes on House Planning," *Canadian Architect and Builder*, Vol. 3, No. 5 (May, 1890), pp. 55-6 [hereafter cited as Burke, "House Planning"].
- 2 For more on the verandah in Canadian architecture, see Janet Wright, *Architecture of the Picturesque in Canada* (Ottawa: Parks Canada, 1984).
- 3 Holly, *Modern Buildings*, p. 25.
- 4 Frank Baker, "Paper on 'English Methods'," *Canadian Architect and Builder*, Vol. 8, No. 2 (March 1895), p. 42.
- 5 "Design as an Element of Practice," *Canadian Architect and Builder*, Vol. 15, No. 170 (Feb. 1902), p. 28; M. Baillie Scott, "The Art of Building," a paper read in London, England and reproduced in *Construction*, Vol. 3, No. 5 (April 1910), pp. 97-99.

- 6 *Canadian Architect and Builder*, Vol. 6, No. 4 (April 1893), p. 45; see also F.T.H., "The Age of Brick," *Canadian Architect and Builder*, Vol. 8, No. 7 (July, 1895), p. 87.
- 7 At least the products of a single brickyard could be relied upon to be uniform; size, shape and colour varied from yard to yard.
- 8 "Pressed Brick in Fronts," *Canadian Architect and Builder*, Vol. 11, No. 12 (Dec. 1898), p. 215 [hereafter cited as "Pressed Brick in Fronts"].
- 9 William L. Price, "Design," *Canadian Architect and Builder*, Vol. 16, No. 182 (Feb. 1903), p. 33; "Fashion in Bricks," *Construction*, Vol. 2, No. 8 (June 1909), p. 97.
- 10 "The Work of F.S. Baker, F.R.I.B.A.," *Construction*, Vol. 3, No. 3 (Jan. 1910), p. 55.
- 11 "Pressed Brick in Fronts," p. 215.
- 12 "Buff bricks and terra cotta ...," *Canadian Architect and Builder*, Vol. 7, No. 11 (Nov. 1894), p. 137.
- 13 H.C. Corlette, "Colour," *Canadian Architect and Builder*, Vol. 12, No. 9 (Sept. 1899), p. 179 [hereafter cited as Corlette, "Colour"].
- 14 Fred Scatchard, "The Use and Value of Colour in Architecture," *Construction*, Vol. 4, No. 1 (Dec. 1910), pp. 77-79.
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- 16 "Montreal Letter," *Canadian Architect and Builder*, Vol. 17, No. 200 (Aug. 1904), pp. 134-35.
- 17 H.B. Gordon, "Some Suggestions as to the Choice of Different Coloured Building Material," *Canadian Architect and Builder*, Vol. 13, No. 1 (Jan. 1900), pp. 18-19 [hereafter cited as Gordon, "Coloured Building Material"].
- 18 Ibid.
- 19 "Painting of Houses," *Canadian Architect and Builder*, Vol. 13, No. 4 (April 1900), p. vii.
- 20 Gordon, "Coloured Building Material," p. 18.
- 21 Grant Helliwell, "Domestic Architecture," *Canadian Architect and Builder*, Vol. 9, No. 3 (March, 1896), p. 38 [hereafter cited as Helliwell, "Domestic Architecture"].
- 22 Corlette, "Colour," p. 180.
- 23 "Roof and Roof Covering," *Canadian Architect and Builder*, Vol. 6, No. 12 (Dec. 1893), p. 125.
- 24 "Domestic Architecture in Canada," *Construction*, Vol. 2, No. 8 (June 1909), p. 73.

- 25 "Imperialism and Architecture," *Construction*, Vol. 5, No. 12 (Nov. 1912), p. 81.
- 26 Burke, "House Planning," p. 55.
- 27 Jill Franklin, "Troops of Servants: Labour and Planning in the Country House 1840-1914," *Victorian Studies*, Vol. 19, No. 2 (Dec. 1975), pp. 211-39, discusses the relationship between the cost of domestic labour and floor plans in Victorian England.
- 28 For more on the Gothic Revival Style, see Mathilde Brosseau, "Gothic Revival Architecture in Canada," *Canadian Historic Sites: Occasional Papers in Archaeology and History/Lieux historiques canadiens: cahiers d'archéologie et d'histoire*, No. 25 (Ottawa: Parks Canada, 1980).
- 29 Of the several articles on window types, these three are particularly useful: Charles Baillairgé, "'Bay' and 'Oriol' Windows," *Canadian Architect and Builder*, Vol. 13, No. 2 (Feb. 1900), p. 41; G.A.T. Middleton, "Aspect and Prospect as Factors in House Planning," *Canadian Architect and Builder*, Vol. 16, No. 184 (April 1903), p. 66 [hereafter cited as Middleton, "Aspect and Prospect"]; "Bow Windows," *Canadian Architect and Builder*, Vol. 8, No. 1 (Jan. 1895), p. 7 [hereafter cited as "Bow Windows"].
- 30 From an article in which Charles Baillairgé discusses the Château Frontenac. "Quebec in 1894," *Canadian Architect and Builder*, Vol. 7, No. 1 (Jan. 1894), pp. 16-17.

III. Domestic Architecture

- 1 Good contemporaneous sources on Toronto's development during this era are the books written by Graeme Mercer Adam: *Illustrated Toronto: The Queen City of the West* (Toronto: McConniff, 1893) and *Toronto, Old and New: A Memorial Volume* (Toronto: Mail Printing Co., 1891); see also George Munro Grant, *Our Picturesque Northern Neighbour* (Chicago: Alexander Belford and Co., 1899).
- 2 S. Spencer, "Toronto," *Urban History Review*, No. 1-75 (June 1975), pp. 38-42.
- 3 Englehardt counted some 22 brickyards in Toronto as of 1896 that marketed their products across the country. George W. Englehardt, *Toronto, Canada: The Book of its Board of Trade* (Toronto: Englehardt, 1896), p. 114.
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- "Roof and Roof-Covering," *Canadian Architect and Builder*, Vol. 6, No. 12 (Dec. 1893), p. 122.
- 5 R.J. Edwards, "The Suburban House," *Canadian Architect and Builder*, Vol. 9, No. 3 (March 1896), p. 46.
- 6 *Hamilton: the Birmingham of Canada* (Hamilton: Times Printing Co., 1893); see also Herbert Lister, *Hamilton, Canada: Its History, Commerce, Industries, Resources* (Hamilton: Herbert Lister, 1913).
- 7 "Hamilton," *Canadian Architect and Builder*, Vol. 2, No. 8 (Aug. 1889), p. 90.
- 8 "Residential Design in Canada," *Construction*, Vol. 3, No. 9 (July 1910), p. 57; see also *Canadian Architect and Builder*, Vol. 1, No. 1 (Jan. 1888), p. 2.
- 9 For books and articles on Atlantic Region architecture during this period, see the Bibliography under Nova Scotia, Public Archives or New Brunswick Museum.
- 10 "Brickmaking and Brickbuilding in Nova Scotia," *Canadian Architect and Builder*, Vol. 5, No. 12 (Dec. 1892), p. 124.
- 11 D. Sutherland, "Halifax," *Urban History Review*, Vol. 1-75, (June 1975), p. 11.
- 12 Robert C. Tuck, *Gothic Dreams; The Life and Times of a Canadian Architect, William Critchlow Harris, 1854-1913* (Toronto: Dundurn Press, 1978).
- 13 The Canadian and American West Coast shared architects from the East (their own and each other's), and from Great Britain. Harold Kirker, *California's Architectural Frontier* (New York: Russell and Russell, 1960), p. 91. See also, "Types of Pacific Coast Houses," *Construction*, Vol. 4, No. 2 (Jan. 1911), p. 49. For books on British Columbia architecture, see the Bibliography.
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- 15 Ibid.
- 16 Julian Durham, "The Queen City of British Columbia," *Canadian Magazine of Politics, Science, Art and Literature*, Vol. 12, No. 3 (Jan. 1899), p. 212.
- 17 British Columbia Archives, E/C/T43, J. Gerhard Tiarks, notes.
- 18 "Types of Pacific Coast Houses," *Construction*, Vol. 4, No. 2 (Jan. 1911), pp. 49-58; "Western Bungalows," *Construction*, Vol. 3, No. 12 (Nov. 1910), p. 79; "Bungalow Design and Construction," *Construction*, Vol. 1, No. 10 (Aug. 1908), pp. 40-51.
- 19 R.J. Edwards, "The Suburban House," *Canadian Architect and Builder*, Vol. 9, No. 3 (March 1896), p. 46.

- 20 Such as *Ready-Made Houses: A New System of Construction*, (Vancouver: The British Columbia Mills Timber Trading Company, n.d.). See also, G.A. Stetler and Alan F.J. Artibise, *The Canadian City: Essays in Urban History* (Toronto: McClelland and Stewart, 1977), pp. 186-98; "The Bungalow Grows," *Western Architect*, Vol. 16, No. 1 (July 1910), p. 1; and G.E. Mills and D.W. Holdsworth, "The B.C. Mills Prefabricated System: The Emergence of Ready-Made Buildings in Western Canada," *Canadian Historic Sites: Occasional Papers in Archaeology and History/Lieux historiques canadiens: cahiers d'archéologie et d'histoire*, No. 14 (Ottawa: Parks Canada, 1975), pp. 127-65.
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- 25 A.F.B. Clark, "Winnipeg in 1904," *The Canadian Magazine*, Vol. 25, No. 2 (June 1905), p. 107 [hereafter cited as Clark, "Winnipeg"].
- 26 Ivan J. Saunders, R.R. Rostecki and Selwyn Carrington, *Early Buildings in Winnipeg*, Manuscript Report Series No. 389 (Parks Canada, Ottawa, 1974-77 [hereafter cited as Saunders, et al., *Early Buildings in Winnipeg*]).
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- 28 Ibid.
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- 30 S. Frank Peter, "Architecture of the West," *Construction*, Vol. 3, No. 11 (Oct. 1910), pp. 78-79; see also Saunders, et al., *Early Buildings in Winnipeg*, Vol. I, p. 29.
- 31 "Building in the North-West," *Canadian Architect and Builder*, Vol. 17, No. 197 (May 1904), p. 82; see also W. Percy Over, "Building Progress in the Northwest," *Canadian Architect and Builder*, Vol. 15, No. 178 (Oct. 1902), p. 128.
- 32 Charles H. Wheeler, "Winnipeg," *Canadian Architect and Builder*, Vol. 13, No. 7 (July 1900), p. 130.
- 33 Clark, "Winnipeg," p. 101.
- 34 Arthur Weir, *Art Work on Montreal, Canada* (Montréal: William H. Carr, 1898), n.p. [hereafter cited as Weir, *Montreal*]; see also *Canadian Architect and Builder*, Vol. 4, No. 9 (Sept. 1891), p. 86.
- 35 "Montreal Letter," *Canadian Architect and Builder*, Vol. 17, No. 196 (April 1904), p. 73.
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- 50 Middleton, "Aspect and Prospect," p. 66; Helliwell, "House Planning," p. 106.
- 51 Wells, "Decoration," p. 73.
- 52 "Ancient vs. Modern Systems of Heating," *Canadian Architect and Builder*, Vol. 13, No. 3 (March 1900), p. 46.

IV. Apartment Architecture

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- 2 W.A. Langton, "Apartment Life," *Canadian Architect and Builder*, Vol. 16, No. 185 (May 1903), pp. 77-78.
- 3 Irving K. Pond, "Architecture of Apartment Buildings," *The Brick-builder*, Vol. 7 (1898), pp. 116-17, 249-52.
- 4 Stevenson, *House Architecture*, Vol. 2, pp. 154-55.
- 5 J. Pender West, "Apartment Blocks in Western Canada," *Construction*, Vol. 5, No. 6 (April 1912), p. 50 [hereafter cited as West, "Apartment Blocks"].
- 6 The bandshell belonged to the Fort Garry Court Apartments. Saunders, et al., *Early Buildings in Winnipeg*, Vol. 2, pp. 5-21.
- 7 "Sociological and Economic Advantages of the Apartment House," *Construction*, Vol. 1, No. 2 (Nov. 1907), pp. 44-49. The author notes that apartment buildings were gaining wider acceptance in Canada. He also claims to dislike "Queen Anne" designs, while his illustrations clearly are of buildings in the genre.
- 8 "The Marlborough Apartment House," *Canadian Architect and Builder*, Vol. 13, No. 1 (Jan. 1900), p. 4.
- 9 West, "Apartment Blocks," pp. 47-54; see also David Spector, "Apartment House Architecture in Winnipeg to 1915," unpublished ms., Parks Canada, Historical Research Division, Ottawa, December 1980.
- 10 W. Percy Over, "Northwest Letter," *Canadian Architect and Builder*, Vol. 16, No. 185 (May 1903), p. 81.

- 11 "Apartment Houses," *Canadian Architect and Builder*, Vol. 3, No. 10 (Oct. 1890), pp. 111-12; see also, William T. James, *Toronto: As it was and is* (Toronto: James and Williams, 1903).

V. Recreational Architecture

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- 3 William Beahen, "Development of the Severn River and Big Chute Lock Station," *History and Archaeology/Histoire et archéologie*, No. 40 (Parks Canada, Ottawa, 1980), pp. 13-14.
- 4 See the Bibliography for some examples of tourist literature, especially that published by the Canadian Pacific Railway Company.
- 5 Verandahs were the most important feature of the 1870 hotels. See *Picturesque Canada: The Northern Lakes Guide to Lakes Simcoe and Couchiching ...* (Toronto: Hunter and Rose, 1876), n.p.; R.I. Wolfe, "The Changing Pattern of Tourism in Ontario," in *Profiles of a Province: Studies in the History of Ontario* (Toronto: Ontario Historical Society, 1967), pp. 173-77; Redmond Thomas, "The Beginning of Navigation and the Tourist Industry in Muskoka," *Ontario History*, Vol. 52, No. 2 (April 1950), pp. 101-5; R.I. Wolfe, "The Summer Resorts of Ontario in the Nineteenth Century," *Ontario History*, Vol. 54, No. 3 (Sept. 1962), pp. 149-60.
- 6 Murray G. Ross discusses the evolving needs for physical education facilities in Ys in *The Y.M.C.A. in Canada: The Chronicle of a Century* (Toronto: The Ryerson Press, 1951), pp. 96-97.
- 7 "A Typical Y.M.C.A.," *Construction*, Vol. 5, No. 9 (Aug. 1912), p. 56.
- 8 "British Columbia Letter," *Canadian Architect and Builder*, Vol. 12, No. 7 (July 1899), p. 137.

- 9 The *Canadian Architect and Builder* lamented that not all of this architecture was quite up to the task, presumably because it was not architect-designed. "The Architecture of Canadian Summer Resorts," *Canadian Architect and Builder*, Vol. 12, No. 9 (Sept. 1899), p. 172.
- 10 Helliwell, "Domestic Architecture," p. 38.
- 11 *The Sea Coast Resorts of Eastern Maine, New Brunswick, Nova Scotia, Prince Edward Island and Cape Breton* (Boston and Portland: International Steamship Company, [ca. 1890]) was concerned with access to Maritime resorts from New England only.
- 12 For an overview of the role played by these hotels in the development of our national parks system, see Sylvia Van Kirk, "The Development of National Parks Policy in Canada's Mountain National Parks 1885-1930," University of Alberta, Department of History, Master's thesis, 1969. Eleanor G. Luxton, *Banff: Canada's First National Park* (Banff: Summerthought, 1975).
- 13 Barry Parker and Raymond Unwin, "The Art of Designing Small Houses and Cottages," *Canadian Architect and Builder*, Vol. 14, No. 160 (April 1901), p. 75.
- 14 Ibid.
- 15 "A Summer House on the Lakes," *Canadian Architect and Builder*, Vol. 13, No. 9 (Sept. 1900), p. 167.
- 16 *American Architect and Building News*, Vol. 10, No. 296 (27 Aug. 1881), p. 93.
- 17 The evolution towards the Château style is discussed in Harold D. Kalman, *The Railway Hotels and the Development of the Château Style in Canada* (Victoria: University of Victoria, Maltwood Museum, 1968).

VI. Institutional Architecture

- 1 Ontario, Department of Health, *The Hospitals of Ontario: A Short History* (Toronto: Herbert H. Ball, 1934), p. 21; see also Edward Farrell, *The Congress on Tuberculosis held in Berlin, Germany, on May 24th, 25th, and 26th, 1899. Report of the Proceedings* (Ottawa: Government Printing Bureau, 1899), p. 6.
- 2 John Foote, *Hospitals, Their Origin and Evolution* (1913; New York: Popular Science Monthly, n.d.), p. 490.
- 3 "The Modern Hospital," *Construction*, Vol. 6, No. 11 (Nov. 1913), pp. 446-49 [hereafter cited as "The Modern Hospital"].

- 4 Edward R. Robson, *School Architecture; being Practical Remarks on the Planning, Designing, Building, and Furnishing of School-Houses*, 2nd. ed. (London: Murray, 1877), p. 323.
- 5 Henry C. Burdett, *Cottage Hospitals: General, Fever, and Convalescent*, 3rd ed. (London: The Scientific Press, 1896), p. 159.
- 6 Helen Rosenau, *Social Purpose in Architecture: Paris and London Compared, 1760-1800* (London: Studio Vista, 1970), p. 52.
- 7 "The Modern Hospital."
- 8 Ibid.
- 9 Roger Dixon and Steffan Muthesius, *Victorian Architecture* (New York: Oxford University Press, 1978), p. 113.
- 10 George Jasper Wherrett, *The Miracle of the Empty Beds: A History of Tuberculosis in Canada* (Toronto: University of Toronto Press, 1977), p. 10.
- 11 Ontario Archives, Architectural Plans, Horwood Collection, Series 362.
- 12 Importance of verandahs was stressed over and over again in hospital design, especially in tuberculosis treatment. *Halifax Herald*, 6 June 1904, p. 3.
- 13 "Cottages in Connection with the Sanatorium of Consumptives at Gravenhurst," *Canadian Architect and Builder*, Vol. 15, No. 171 (March 1902), p. 43; Vol. 15, No. 170 (Feb. 1902), p. 32; Ontario Archives, Horwood Collection, D.B. Dick Drawings, (361, 362).
- 14 Canada. National Archives [hereafter cited as NA], MG28, I-75, Vol. 2, File No. 4.
- 15 *Morning Chronicle* (Halifax), 15 April 1904, p. 2.
- 16 "Second Premiated Design for New Legislative Buildings at Victoria, B.C.," *Canadian Architect and Builder*, Vol. 6, No. 6 (June 1893), n.p.

VII. Commercial Architecture

- 1 "Annual Meeting of the Ontario Association of Architects," *Canadian Architect and Builder*, Vol. 7, No. 2 (Feb. 1894), pp. 29-30. The meeting took place in the previous calendar year but was not reported until 1894. [Hereafter cited as "Annual Meeting of the Ontario Association of Architects"].
- 2 Ibid., p. 30.
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- 4 Illustrated in the *Canadian Architect and Builder*, Vol. 9, No. 1 (Jan. 1896), p. 3; Vol. 12, No. 1 (Jan. 1899), n.p.; described in "Building in Canada in 1894," *Canadian Architect and Builder*, Vol. 8, No. 1 (Jan. 1895), p. 8. Its plans were exhibited at the 1895 Royal Canadian Exhibition. See "The Royal Canadian Academy Exhibition," *Canadian Architect and Builder*, Vol. 8, No. 5 (May 1895), pp. 64-65.
- 5 *Canadian Architect and Builder*, Vol. 6, No. 7 (July 1893), n.p.; Ontario Archives, Horwood Collection, drawings of D.B. Dick, architect, plans (326)4 and (326)1.
- 6 G.E. Mills, *Architectural Trends in Victoria, British Columbia, 1850-1914*, Manuscript Report Series No. 354 (Ottawa: Parks Canada, 1976), Vol. 1, pp. 179-85 [hereafter cited as Mills, *Architectural Trends in Victoria*].
- 7 "British Columbia Letter," *Canadian Architect and Builder*, Vol. 12, No. 7 (July 1899), p. 138.
- 8 "Annual Meeting of the Ontario Association of Architects," p. 30.

VIII. Conclusion

- 1 "Roof Construction," *Canadian Architect and Builder*, Vol. 1, No. 7 (July 1888), p. 6.
- 2 "Manufactured and Real Art," *Canadian Architect and Builder*, Vol. 6, No. 11 (Nov. 1893), p. 19; also A. Beresford Pite, "How to Study Design," *Canadian Architect and Builder*, Vol. 7, No. 8 (Aug. 1894), p. 103. [hereafter cited as Pite, "How to Study Design"].
- 3 The advances in heating methods were made in North America and spread from here to Britain. "Ancient vs. Modern Systems of Heating," *Canadian Architect and Builder*, Vol. 13, No. 3 (March 1900), p. 46.
- 4 Pite, "How to Study Design."
- 5 "The Practice and Province of the Architect," *Canadian Architect and Builder*, Vol. 7, No. 12 (Dec. 1894), p. 157; see also, Percy E. Nobbs, "The Architecture of Canada," *Construction*, Vol. 3, No. 11 (Oct. 1910), p. 57.
- 6 "Imperialism and Architecture — Shall we permit of imperial ideas destroying the various styles of a glorious and progressive past?" *Construction*, Vol. 5, No. 13 (Dec. 1912), p. 44.
- 7 James Balfour, "Architecture in Canada," *Canadian Architect and Builder*, Vol. 1, No. 1 (Jan. 1888), p. 3.

- 8 "Designing a House," *Canadian Architect and Builder*, Vol. 5, No. 7 (July 1892), p. 68.
- 9 "Canada's Thanksgiving — A cause for general gratitude over the progress of the present year and the future year," *Construction*, Vol. 6, No. 10 (Oct. 1913), p. 411.
- 10 "Design and Craftsmanship," *Canadian Architect and Builder*, Vol. 17, No. 202 (Oct. 1904), p. 171.
- 11 G.F. Stalker, "Characteristics of Architectural Style," *Canadian Architect and Builder*, Vol. 5, No. 6 (June 1892), p. 56.
- 12 Pite, "How to Study Design," p. 102.
- 13 Susan Wagg, *Percy Erskine Nobbs: Architect, Artist, Craftsman* (Kingston: McGill-Queen's University Press, 1982).



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- 1 "Residential Revival set along Metcalfe Street," *Citizen* (Ottawa), 21 July 1976, p. 24; "Old Glories," *Citizen* (Ottawa), 21 July 1976, p. 24; "Atmosphere of Old Ottawa is Retained," *Journal* (Ottawa), 6 Dec. 1969, n.p.; Harold Kalman and John Roaf, *Exploring Ottawa: An Architectural Guide to the Nation's Capital* (Toronto: University of Toronto Press, 1983), p. 54; Metropolitan Toronto Library Board, *Biographical Scrapbooks*, Vol. 1, pp. 71-72, Vol. 3, pp. 176-84, 186-87; Henry James Morgan, ed., *Canadian Men and Women of Our Time: A Handbook of Canadian Biography of Living Characters*, 1st ed. (Toronto: William Briggs, 1898), p. 1063 [hereafter cited as Morgan, *Canadian Men and Women* (1898)]; Henry James Morgan, ed., *Canadian Men and Women of Our Time: A Handbook of Canadian Biography of Living Characters*, 2nd ed. (Toronto: William Briggs, 1912), pp. 119-20 [hereafter cited as Morgan, *Canadian Men and Women* (1912)]; *Ottawa City Directory* (Ottawa: Might, 1910), p. 209; C.J. Taylor, *Some Early Ottawa Buildings*, Manuscript Report Series No. 268 (Ottawa: Parks Canada, 1975), pp. 309-12.
- 2 *Canadian Architect and Builder* [hereafter cited as *CA&B*], Vol. 10, No. 2 (Feb. 1897), p. 37; *CA&B*, Vol. 12, No. 11 (Nov. 1899), p. 213 and Supplement; *Globe* (Toronto), 3 Jan. 1919, p. 6; *A Listing of the J.C.B. and E.C. Horwood Collection of Architectural Drawings and Related Materials in the Archives of Ontario* (Toronto: Ministry of Culture and Recreation, n.d.), pp. 3, 13 [hereafter cited as *A Listing of the Horwood Collection*]; Metropolitan Toronto Library Board, *Biographical Sketchbook*, Vol. 1, pp. 225-26; Morgan, *Canadian Men and Women of Our Time* (1898), pp. 131-32; Morgan, *Canadian Men and Women* (1912), p. 496; "Mr. Edmund Burke," *CA&B*, Vol. 7, No. 2 (Feb. 1894), p. 22; Ontario, Archives, Horwood Collection, Item 1029; Dennis Reid, *A Concise History of*

- Canadian Painting* (Toronto: Oxford University Press, 1973), pp. 264-65.
- 3 See notes for Figure 26.
 - 4 John Summerson, *Victorian Architecture: Four Studies in Evaluation* (New York and London: Columbia University Press, 1970), pp. 77-117.
 - 5 Richard Norman Shaw, *Architectural Sketches from the Continent* (London: Day, 1858), n.p.
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The Queen Anne Revival style first appeared in Canada in the late 1870s and early 1880s, and remained popular until the outbreak of the First World War. Its principal area of influence was in domestic building, followed by recreational building, while it had a smaller but still significant impact upon apartment, institutional, public and commercial design.

A picturesque handling of forms underlies the style, created by the skillful manipulation of advancing and receding masses of wings, bays, verandahs, balconies, porches, and steep rooflines replete with dormers, sculpted pediments and gables, intersecting ridges and decoratively carved chimney stacks. On these buildings, we find a rich variety of materials used and historical motifs borrowed from both classical and medieval traditions.

The name 'Queen Anne Revival' is somewhat of a misnomer, since it was only loosely based upon the architecture of the era of Queen Anne. The architects of this style, however, used this name more than any other, and their choice of title deserves to be respected.

Canada